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MOVING PICTURE

# World

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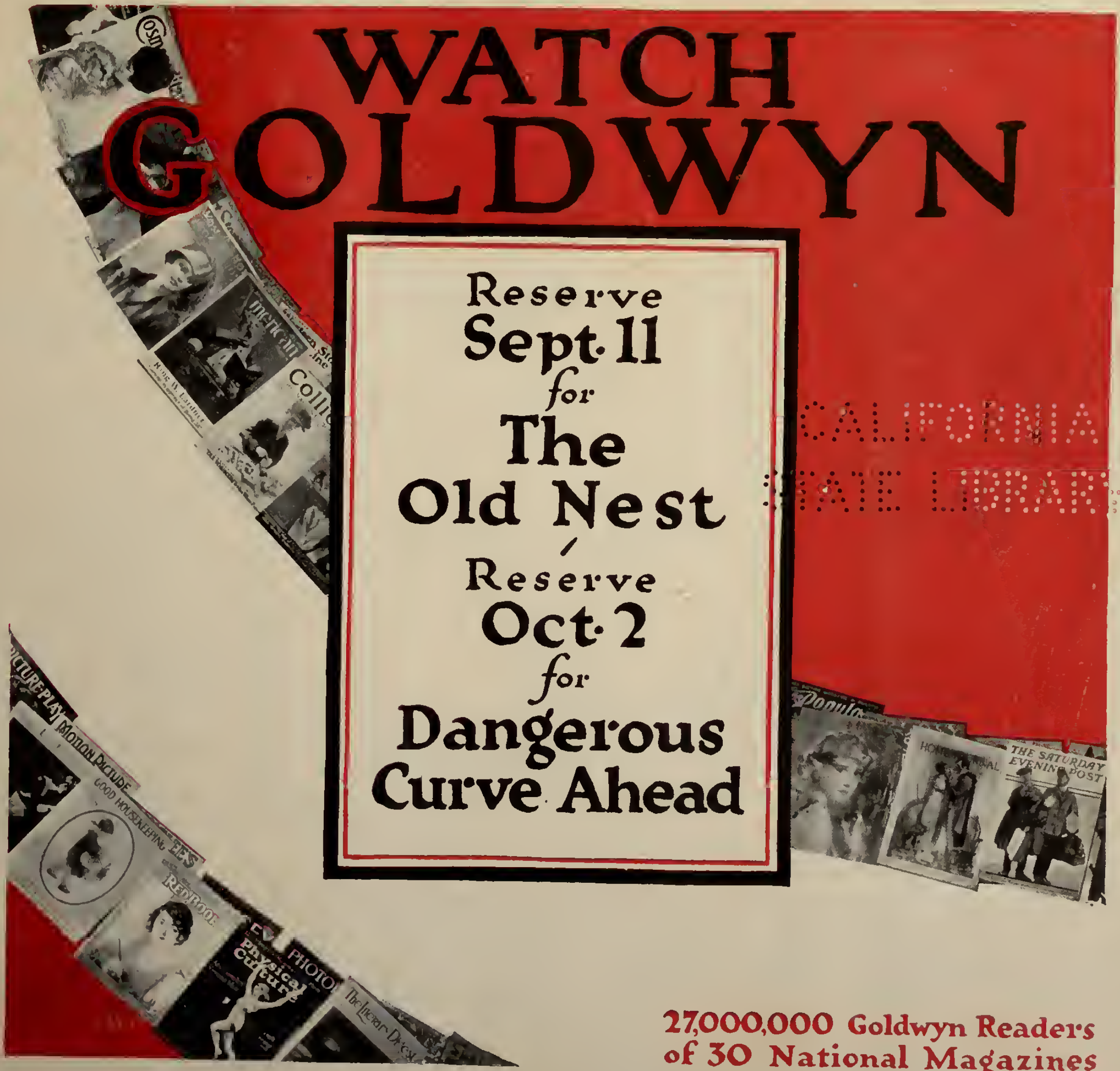
Picture-Play
Motion Picture
Good Housekeeping
Redbook
Photoplay
Physical Culture
The Literary Digest
Home Journal
The Saturday Evening Post

WATCH
GOLDWYN

Reserve
Sept. 11
*for*
The
Old Nest

Reserve
Oct. 2
*for*
Dangerous
Curve Ahead

CALIFORNIA
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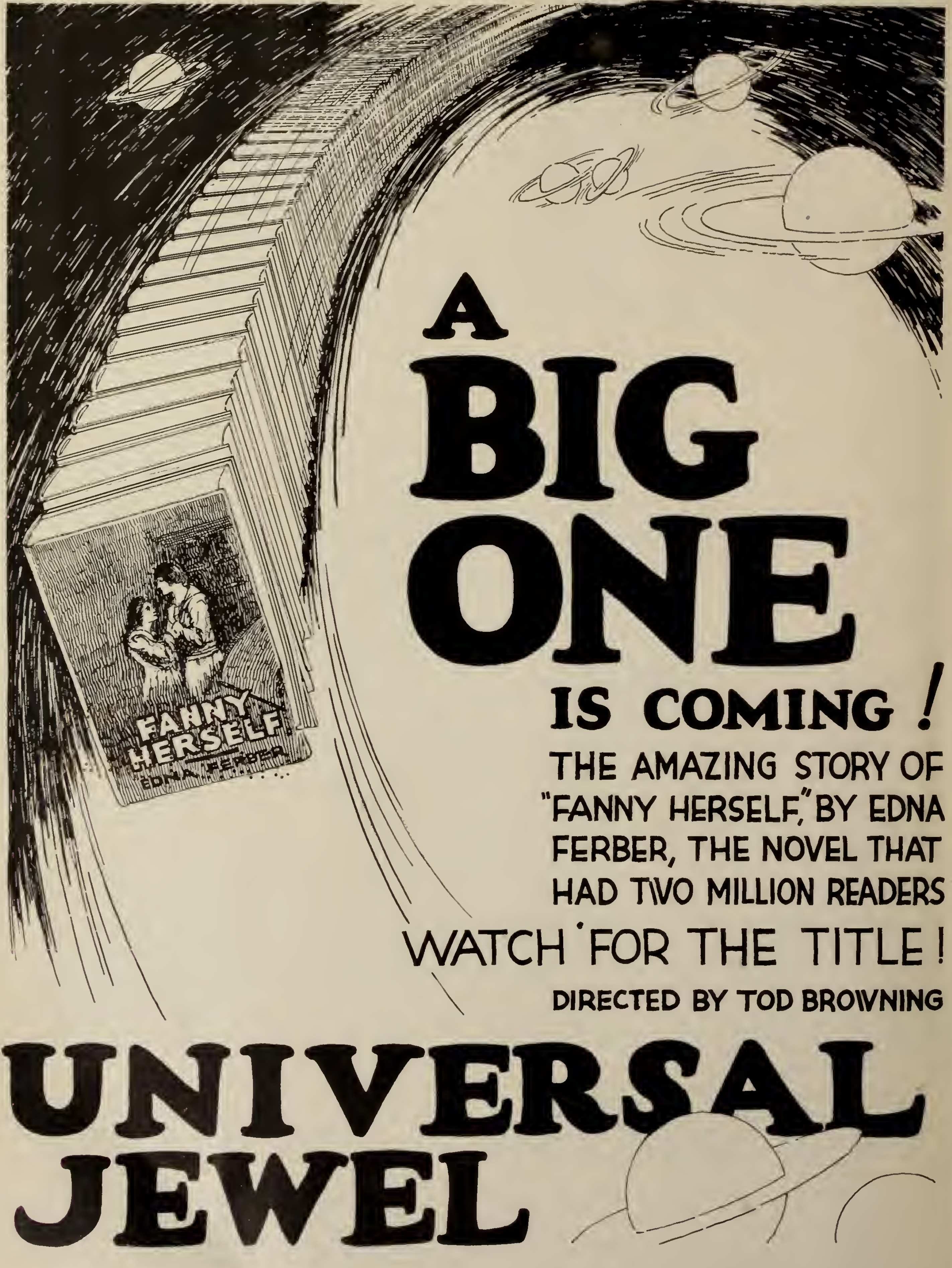
27,000,000 Goldwyn Readers
of 30 National Magazines

*Published by* CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post
Office at New York, N. Y., under the act of March 3, 1879.
Published weekly. $3 a year.


FANNY HERSELF
EDNA FERBER

# A BIG ONE

## IS COMING!

THE AMAZING STORY OF "FANNY HERSELF," BY EDNA FERBER, THE NOVEL THAT HAD TWO MILLION READERS

WATCH FOR THE TITLE!

DIRECTED BY TOD BROWNING

# UNIVERSAL JEWEL

18322

Jesse L. Lasky presents

# CECIL B. DeMILLE'S

PRODUCTION

# "The Affairs of Anatol"

BY JEANIE MACPHERSON

*Suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker*

With an all star cast including —

Wallace Reid
Gloria Swanson
Elliott Dexter
Bebe Daniels
Monte Blue
Wanda Hawley
Theodore Roberts
Agnes Ayres
Theodore Kosloff
Polly Moran
Raymond Hatton
Julia Faye

***A Paramount Picture***

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents

# CECIL B. DeMILLE'S
PRODUCTION

# "The Affairs of Anatol"

By Jeanie Macpherson

WHEN the lights in your theatre are lowered, and "The Affairs of Anatol" unfolds on your screen, your audiences, and you, will realize that the motion picture has entered upon a new period.

For this picture marks a step forward as significant as was the making of the first five-reeler.

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

PICTURE-PLAY
Western Story Magazine
PHOTOPLAY
Adventure
Detective Story Magazine
Short Stories
Jungle
Motion Picture
Top-Notch Magazine
Smith's
Cosmopolitan
Life
Physical Culture
Collier's
American

# Sept 11

## The Old Nest

# Oct 2

## Dangerous Curve Ahead

# Two of the most important dates of the new season!

The Old Nest will be played starting September 11th. Dangerous Curve Ahead October 2nd. Twenty-seven million readers of thirty national magazines. That's part of the Goldwyn Policy for 1921-1922

This greatest campaign that has ever been used to exploit motion pictures will make September 11th and October 2nd two of the most important dates in the new season. Watch

**GOLDWYN**

GOLDWYN WEEK
OCTOBER 23rd-29

R-C
PICTURES

R-C PICTURES CORPORATION

Announces

# SESSUE HAYAKAWA

in

# "WHERE LIGHTS ARE LOW"

As the Feature Attraction

AT THE

## CAPITOL THEATRE

New York

Commencing

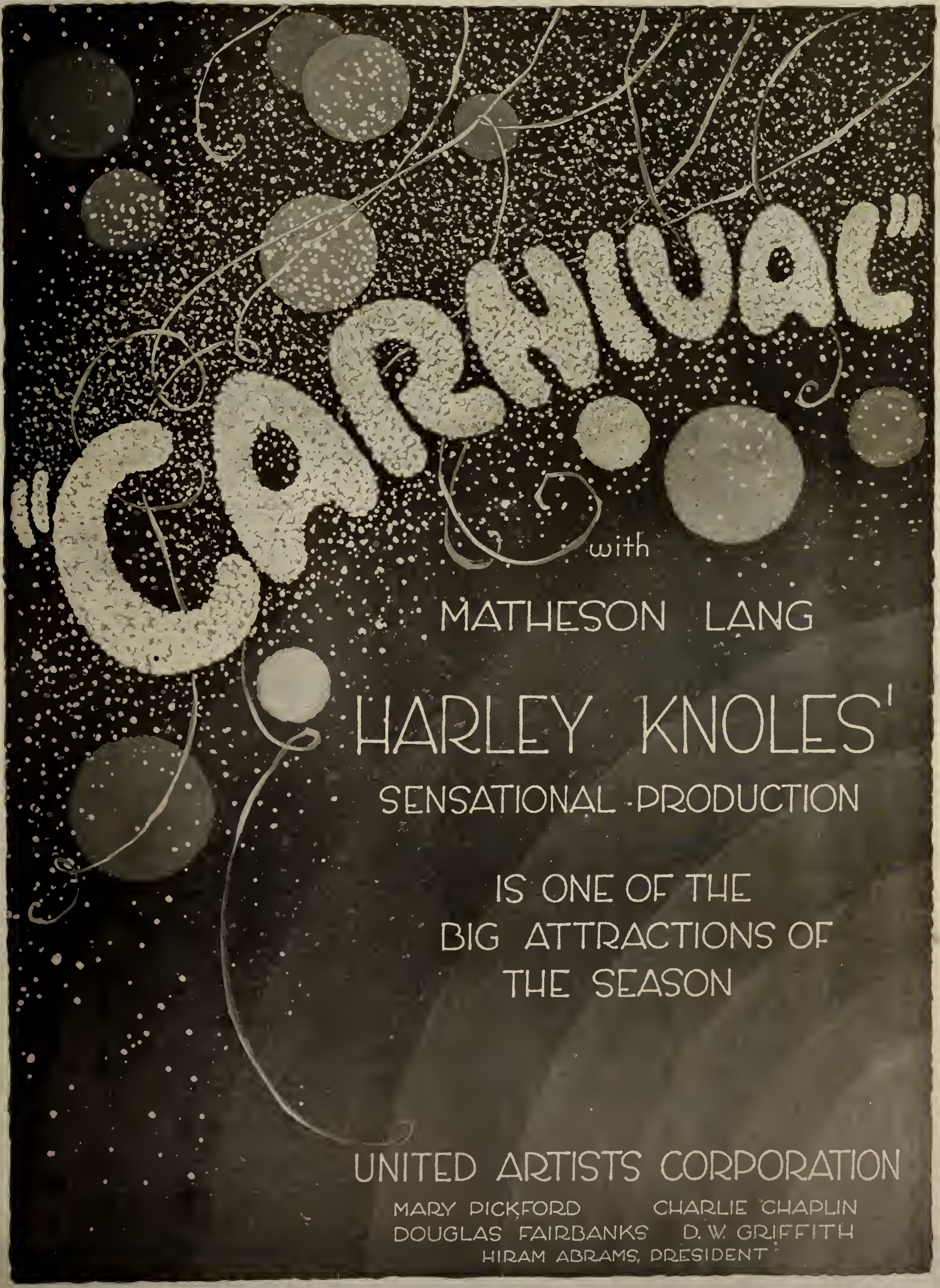
SUNDAY, JULY 31

With the usual Rothafel presentation

---

*A DRAMATIC LOVE STORY OF A PRINCE FROM THE FAR EAST WHO FINDS HAPPINESS IN AMERICA*

Directed by
COLIN CAMPBELL



"CARNIVAL"

with

MATHESON LANG

HARLEY KNOLES'

SENSATIONAL PRODUCTION

IS ONE OF THE
BIG ATTRACTIONS OF
THE SEASON

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# THOMAS H. INCE

*presents*

# "THE CUP OF LIFE"

Another tremendous special from the Ince studios produced with an all-star cast which includes Hobart Bosworth, powerful player of powerful roles, the beautiful Madge Bellamy, Tully Marshall and Niles Welch—From the story by Carey Wilson and scenario by Joseph Franklin Poland—Directed by Rowland V. Lee and supervised by Thomas H. Ince

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

THE master producer of successful screen drama has combined the color of the Orient and the fascination of the sea into a tremendous story of romance and adventure. It has:

**Action:** Fast-moving, hair-raising and interest-holding from first scene to last, as Thomas H. Ince only can screen it.

**Story:** A tale of colorful Singapore, of pearl-hunters, smugglers, ships and the sea, through which is woven a virile romance and a mystery.

**Realism:** Hobart Bosworth puts into his role that accurate delineation of character for which he is famous, and Thomas H. Ince has built, lavishly, and with scrupulous care, the Far East into a vivid screen story.

A THOMAS H.
# INCE
SPECIAL

*A Dramatic Scene in Thomas H. Ince's "The Cup of Life"*

AVAILABLE FOR IMMEDIATE BOOKING

**ASSOCIATED PRODUCERS INC.**
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

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*presents*

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AVAILABLE FOR IMMEDIATE BOOKING

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# To-day, more than ever before-

# Sept. 11-17th

Fox pictures produce profits—profits for the producer and *profits for the exhibitor.*

That is why Fox Film Corporation is today, and has been from the start, THE GREATEST INDEPENDENT in the field.

Today, more than ever before, you must make money. Today, more than ever before, your best bet is a Fox picture.

## Your best bet of all is Fox Week, September 11th to September 17th

Seven solid days for showing Fox pictures—seven solid days of showmen's pictures—to showmen's results—PROFITS!

## *your best bet is a Fox picture*

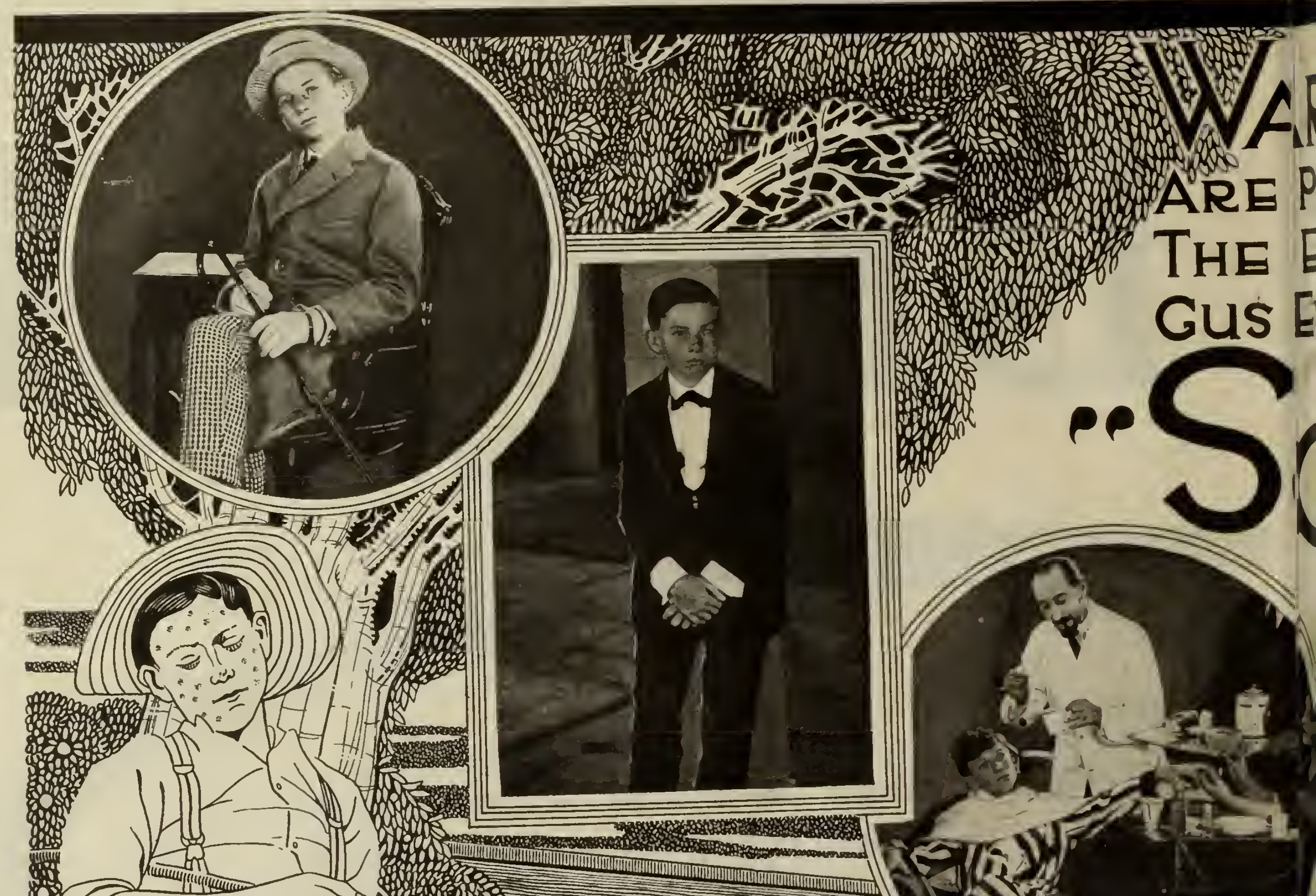
# is Fox Week

Fox exchanges are equipped to help you put over these seven days to profitable business. Seize this opportunity to get your new season started to capacity houses.

Get in touch with your Fox exchange immediately, and reserve the pictures you want for these seven days of unusual profits.

Don't forget the dates that will bring patrons flocking into your theatre—

## September 11th to September 17th
## Fox Week!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# ARNER BROTHERS

PLEASED TO ANNOUNCE
EARLY RELEASE OF
EDWARDS' CLASSIC

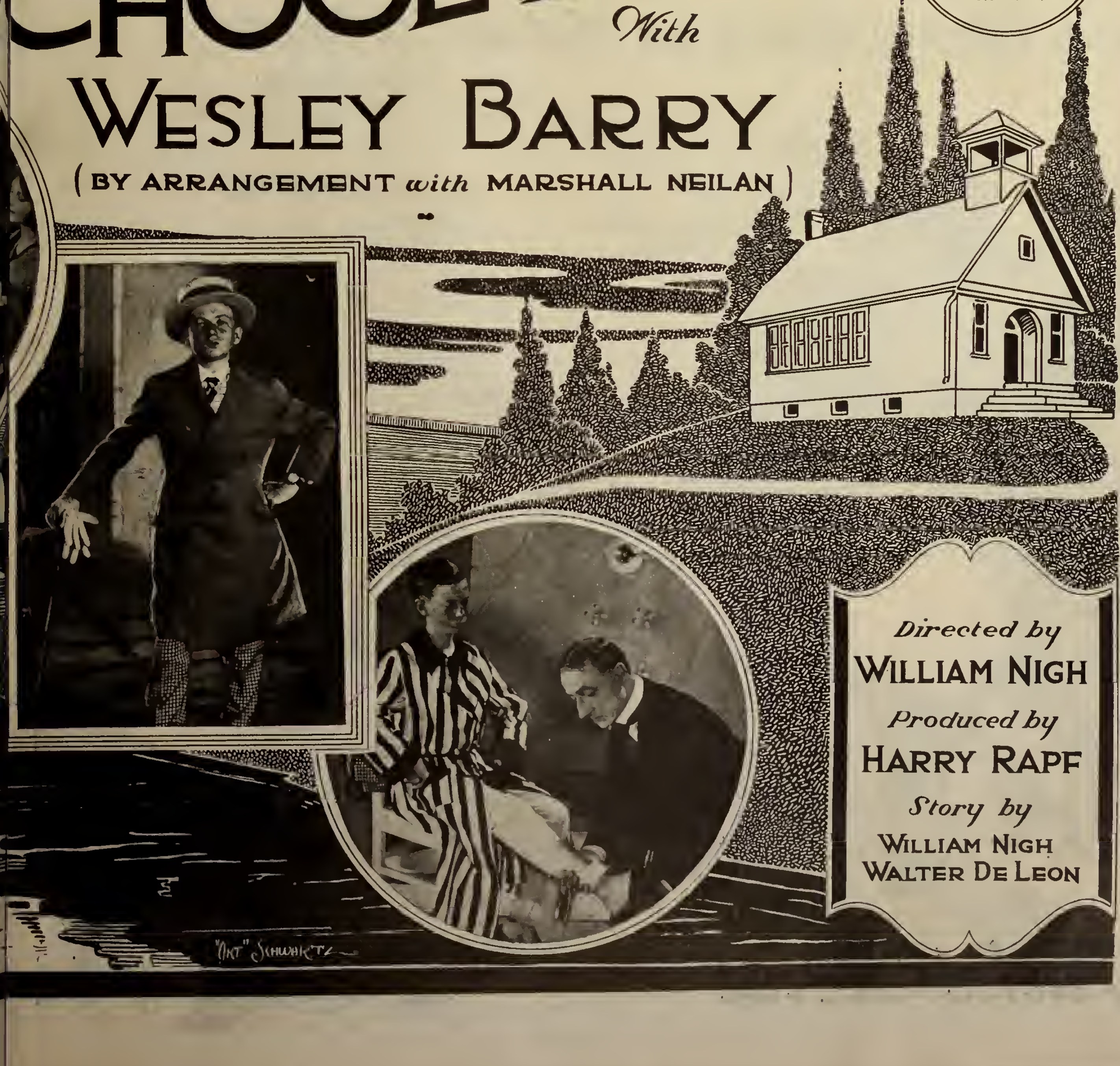
# CHOOL DAYS"

**ADDRESS ALL COMMUNICATIONS TO**
**WARNER BROTHERS**
**1600 BROADWAY**
**N. Y. C.**

*With*

## WESLEY BARRY

(BY ARRANGEMENT *with* MARSHALL NEILAN)



*Directed by*
**WILLIAM NIGH**
*Produced by*
**HARRY RAPF**
*Story by*
**WILLIAM NIGH**
**WALTER DE LEON**

FBW
CORPORATION

## You Will Be Sure To Remember

Under hot suns in many sections it is hard for some exhibitors to feel, months in advance, that the Fall and Winter season in the motion picture theatres of America is going to be one of the highly prosperous periods of the past four years.

But—

In the Fall, when big pictures are causing your theatres to fill, *you will be sure to remember* that months before the great business revival the F. B. Warren Corporation stood almost alone in forecasting:

1. Big business for exhibitors
2. Still bigger business based upon the careful selection of pictures
3. Solid and evenly-sustained patronage for theatres protected with contracts for the individual work of the best independent producers.

There is nothing the matter *at base* with the picture business except with certain weak-kneed directors making inferior pictures that do not deserve to find a market. One big producer-distributor recently said "The American public is bilious on pictures." Absurd! Bilious on *bad* pictures—that is unquestionably true!

The independent producers not tied to dry-rotted machines will make most of the big sucessful pictures of the season of 1921-1922.

F. B. WARREN
CORPORATION
1540 Broadway New York City

# Why we are selling Short Subjects in The SATURDAY EVENING POST

MOTION picture audiences have stopped gambling with their admission money. And—they won't spend *two hours* in the theatre merely to find out if they like a single picture which only runs *one hour,* or less.

They *now* want to know if you've got a well balanced program. The time is ripe to exploit *our* Short Subjects!

## Beginning September 3rd
## In The Saturday Evening Post we are telling
# 12,000,000 PEOPLE

THAT Educational Pictures make Diversified programs—

THAT Every Educational Picture has Feature Quality—

THAT Exhibitors of Educational Pictures give careful thought to the *Whole* Program—

THAT Theatres which show Educational Pictures don't put all their eggs in One Basket!

*Educational's National Slogan is*

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

Keep Your Eye On The

MOVING PICTURE WORLD

**Compare** the amount and quality of real news appearing each week with that of other publications.

**Compare** the make up and amount of news appearing each week in the INDEPENDENT Department with that of other publications.

**Compare** the number and quality of weekly picture reviews with that of other publications.

**Compare** the newsy make up and amount of Exhibitor Helps in "Selling The Picture To The Public" Department.

**Compare** the Theatre Equipment Section with its many aids and talks to Exhibitors with that of other publications.

Keep Your Eye On The

MOVING PICTURE WORLD

URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

*ALL THE YEAR 'ROUND*

# URBAN POPULAR CLASSICS

Regardless of the season, they always are appropriate to the Exhibitor's program.

Summer and Winter, Spring and Autumn, the good period and the in-between; all times find them fitting.

People may change their diet to suit the weather, but the staples are always with us. So it is with the *KINETO REVIEWS* and *MOVIE CHATS* — they are always interesting, always worth while, the finest one-reel subjects there are.

Exhibitors who are building *now* for the *future* are booking these single reels that are

***Features in Themselves***

## KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St.

C. Urban
PRESIDENT

New York City

URBAN
POPULA
CLASSIC

KINETO
COMPAN
of
AMERIC
INC.

# Did You Get Your Copy of Franchise with the First National Catalogue?

It's out now! If you haven't got your copy, get one now! It contains complete data on First National's forthcoming releases, together with full details on all current and past releases. It's something you will want to keep on file and refer to daily.

Joseph M. Schenck
presents
**Norma Talmadge**
in
**"The Sign on the Door"**
Produced Under the Personal Direction of Herbert Brenon

THIS is the biggest and best picture in which Norma Talmadge has appeared. A play of tremendous intensity, it lends itself to her great emotional powers. Channing Pollock who wrote this stage success, says he is amazed at the force and truth with which the star and director transformed the play to the screen.

Adapted to the screen by Mary Murillo and Herbert Brenon; photographed by Roy Hunt; technical director, Willard Reineck.

Joseph M. Schenck
presents
**Constance Talmadge**
in
**"Wedding Bells"**
Adapted by Zelda Crosby from Salisbury Field's play of the same title.

"ANOTHER winner for Miss Talmadge," says the Exhibitors Herald. "It met with success as a stage play, and as a screen comedy undoubtedly will be acclaimed as one of Miss Talmadge's brightest, wittiest plays. It is the best thing she has done in some time. Its exploitation possibilities are limitless, and it will bring in big returns."

A Chet Withey production; photographed by Oliver Marsh; technical director, Willard M. Reineck.

Katherine MacDonald Picture Corp'n
B. P. Schulberg, President
presents
**Katherine MacDonald**
in
**"Stranger than Fiction"**
Story by Charles Richman and Albert Shelby Le Vino; directed by J. A. Barry

THE American beauty in four delightful and fascinating roles—a picture filled with thrills and action. The aeroplane stunts in this picture are exceptional. There is a take-off from the roof of a city skyscraper, a battle on the wings a mile high, a leap from a burning plane in a parachute, a man caught in midair by a grappling iron and hauled to safety. The picture will take your patrons through the highest plane of society down through New York's criminal haunts in Chinatown.

Louis B. Mayer
presents the inimitable star
**Anita Stewart**
in
**"Playthings of Destiny"**

A PICTURE that takes you from the snow wastes and ice fields of the far north to the luxuriant tropics. The fascinating story of a girl who lost a husband in a blizzard and won him again in a tornado—the strange pranks that fate played on a girl's heart.

Story by Jane Murfin and Larry Trimble; directed by Edwin Carewe; scenario by Anthony Paul Kelly; made by the Anita Stewart Productions, Inc.

## FIRST NATIONAL ATTRACTIONS

1921-22

# 40 from Selznick

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

# ELAINE HAMMERSTEIN

IN

## Six Splendid Productions

SOLD AS A SERIES

The Most Charming Star the Screen Has Ever Known—Norma Talmadge's Only Rival for Premier Honors—the Pride of the Selznick Organization.

Beginning with—

**"HANDCUFFS OR KISSES"**

From the Story by Thomas Edgelow
By Permission of Young's Magazine
Directed by George Archainbaud

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

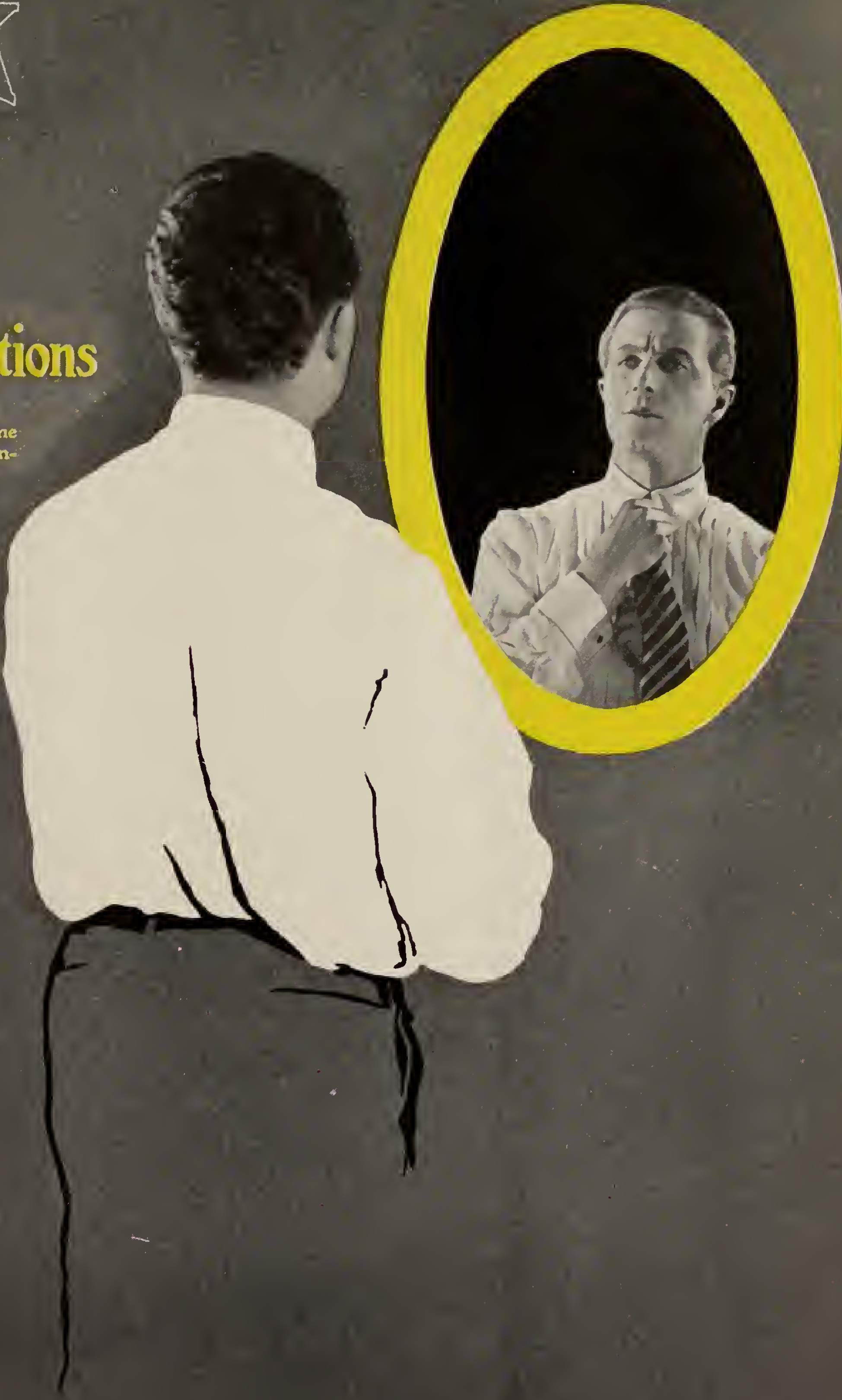
# EUGENE O'BRIEN

in

## Six Powerful Attractions

**SOLD AS A SERIES**

The Idol of the Picture Going Public. Home First in Countless Popularity Contests Conducted Throughout the Country.



Beginning with—

## "CLAY DOLLARS"

By Lewis Allen Browne
Directed by George Archainbaud

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

# CONWAY TEARLE

in

## Six Superb Productions

**SOLD AS A SERIES**

**The Strongest Personality Amongst the Players of His Day. Faultless Portrayer of the Kind of Screen Roles that Appeal to the Most Critical Theatregoers.**

**Beginning with—**

**"SHADOWS OF THE SEA"**

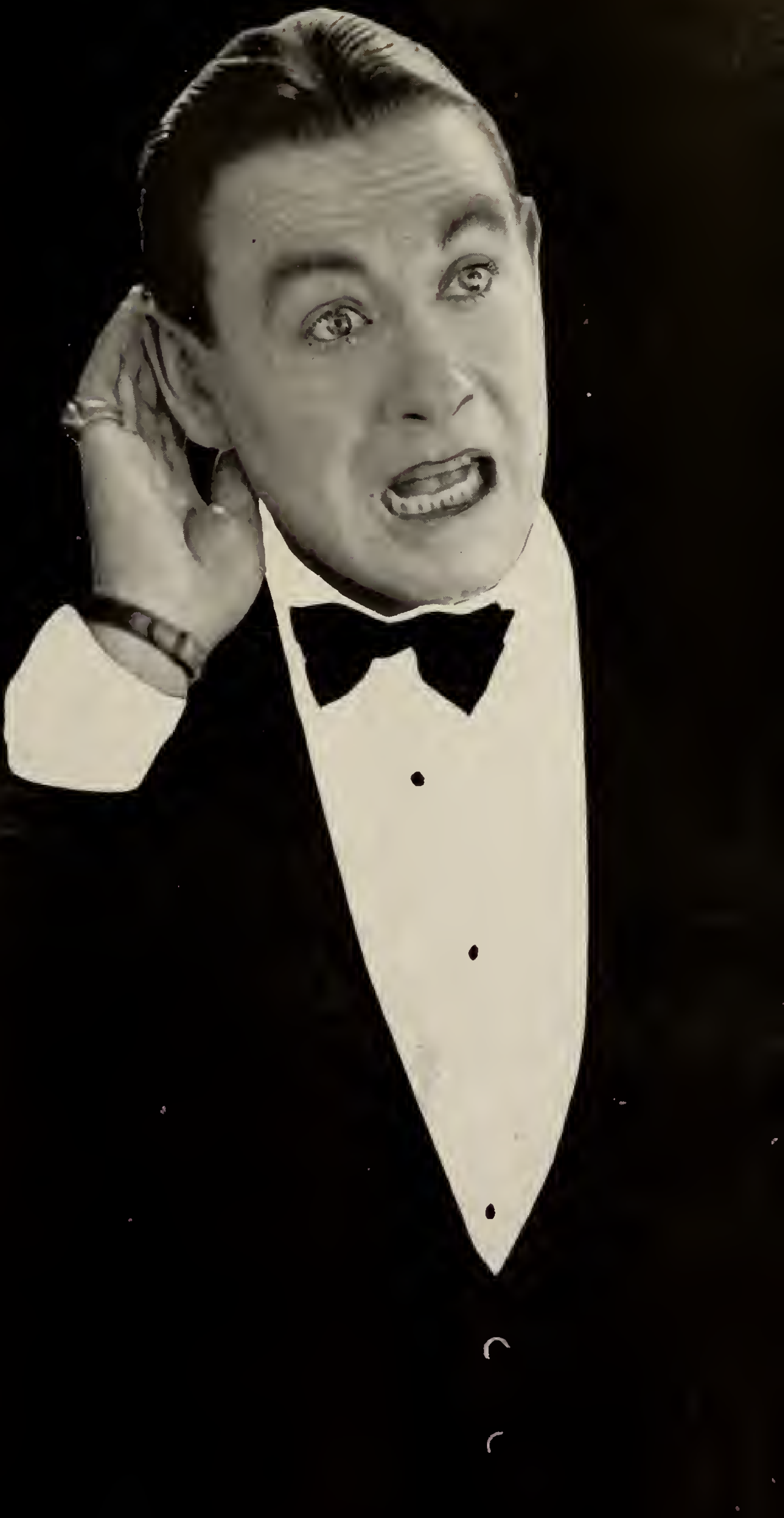
**By Frank Dazey**
**Directed by Alan Crosland**

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

# OWEN MOORE
in
# Four Great Comedies

**SOLD INDIVIDUALLY**

Irrevocably Established in the Motion Picture Hall of Fame as the Originator of the Most Legitimate Type of Screen Comedy Ever Devised.



The First:

## A HENRY LEHRMAN PRODUCTION

A Real Departure in Screen Comedies

Personally Directed by Mr. Lehrman

SELZNICK SUPREME SIX
This Is the First

Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

HARRY T. MOREY
—as the Man

FAIRE BINNEY
—as the Daughter

KATHLYN WILLIAMS
—as the Wife

ROLAND BOTTOMLEY
—as the "Other Man"

MATT MOORE
—as the Daughter's Fiancé

GRACE VALENTINE
—as the "Other Woman"

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

*The Greatest Domestic Drama Ever Screened*

# "A MAN'S HOME"

## A RALPH INCE PRODUCTION

BY ANNA STEESE RICHARDSON
AND EDMUND BREESE

*The Most Effective Photoplay Cast Ever Assembled*

SELZNICK
This Is the Second

Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

# "CONCEIT"

By Michael J. Phillips
Directed by Burton George

Powerful Screen Drama Told in Action Pictures That Appeal to All Classes of Theatregoers.

A Cast Known Wherever Photoplays Are Shown.

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

# WILLIAM FAVERSHAM

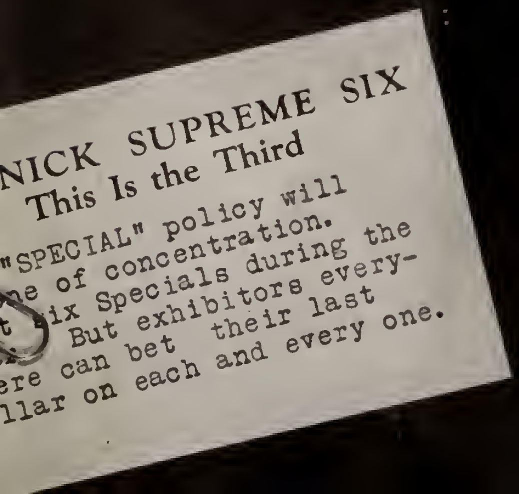
in

John Galsworthy's

# "JUSTICE"

A RALPH INCE PRODUCTION

The Greatest Living Actor in the Greatest Acting Role Ever Created for the Stage or Screen



NICK SUPREME SIX
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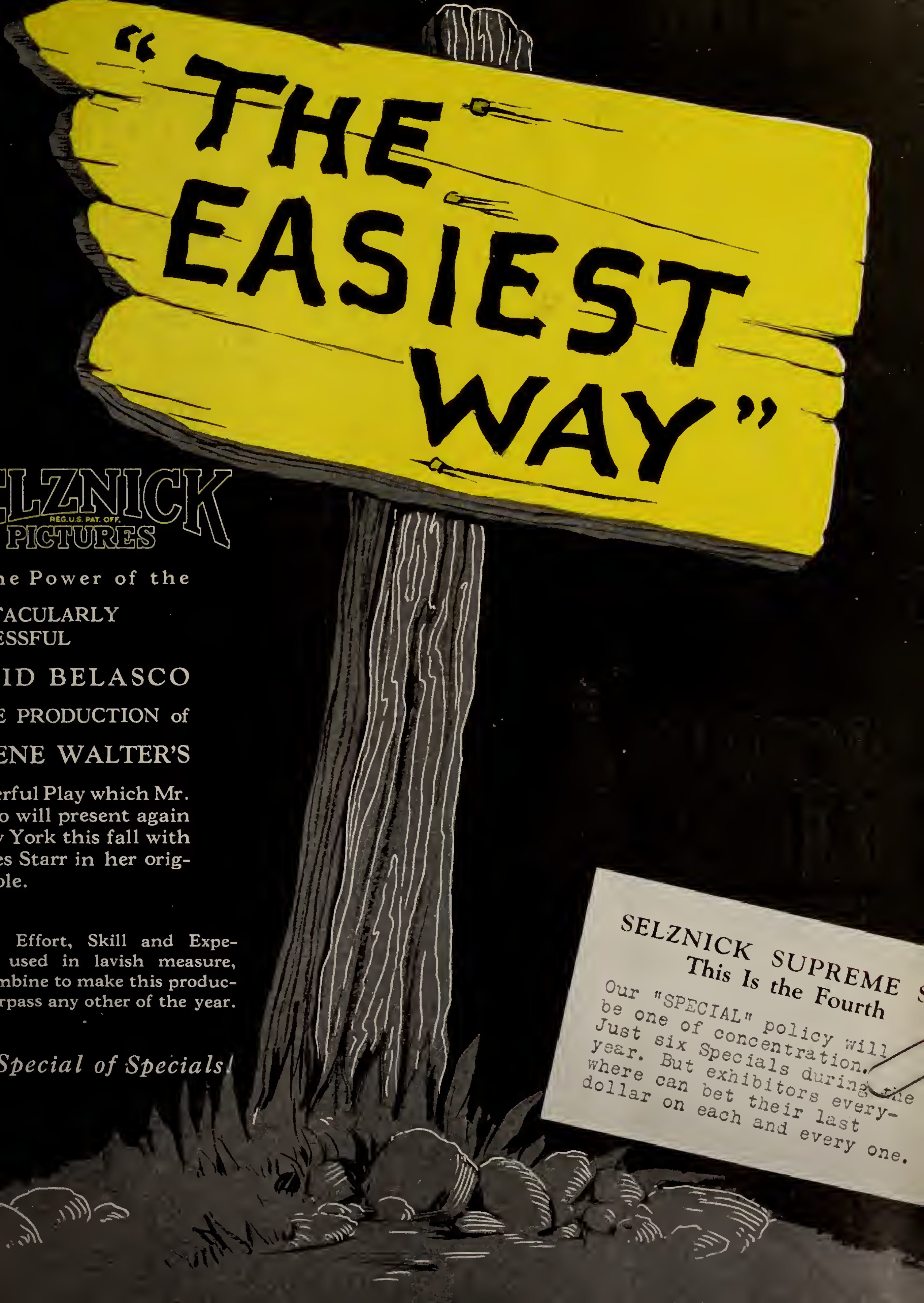

SELZNICK SUPREME
This Is the Fourth

Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

**SELZNICK PICTURES**
REG. U.S. PAT. OFF.

All the Power of the

SPECTACULARLY SUCCESSFUL

DAVID BELASCO

STAGE PRODUCTION of

EUGENE WALTER'S

Wonderful Play which Mr. Belasco will present again in New York this fall with Frances Starr in her original role.

Money, Effort, Skill and Experience, used in lavish measure, will combine to make this production surpass any other of the year.

*The Special of Specials!*

# Brilliant Revivals

## CONSTANCE TALMADGE

**in SIX OF HER BEST**

**SOLD AS A SERIES**

Beginning with—"SCANDAL"
By Cosmo Hamilton
Directed by Charles Giblyn
Presented by LEWIS J. SELZNICK

## NORMA TALMADGE

**in SIX OF HER BEST**

**SOLD AS A SERIES**

Beginning with—"POPPY"
By Cynthia Stockley
Directed by Edward José
Presented by JOSEPH M. SCHENCK

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

# Their Finger On-

"The World's Greatest News Reel"

Leading theatres everywhere find their patrons like it best

TWICE WEEKLY-SUNDAY and THURSDAY

Lewis J. Selznick, Publisher

# Selznick News

# LET'S MAKE MONEY

I want to keep on making money. And I can't unless you do.

So I'm turning out forty money-making pictures for the coming year. If we don't all clean up on this lay-out we'd better get out of business.

You can buy these forty, or any part of them, at my Select exchanges—which means that you'll get real service and a square deal.

You can take my word that it's been many a long day since Old Man Opportunity has knocked at your door with such a rich bundle as this.

SELECT SP PICTURES

Lewis J. Selznick STANDS BEHIND THESE TRADEMARKS

SELZNICK PICTURES
REG. U.S. PAT. OFF.

| | | |
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| 6 | Productions Starring<br>EUGENE O'BRIEN<br>Sold As a Series | 6 |
| 6 | Productions Starring<br>CONWAY TEARLE<br>Sold As a Series | 6 |
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**F-O-R-T-Y!**

MOVING PICTURE
World

ARTHUR JAMES
*Editor-in-Chief*

AUGUST 6
1921

# *Salaries For Service*

THE fifth industry in the United States has no right to accept without compensation the services of leaders who sacrifice their time, money and effort in construction work from which all the industry benefits. We as an industry pay salaries to stars and salaries to directors that make the wages of a President puny by comparison. In many cases these salaries are swollen and out of proportion but it must be remembered that competition has brought the high pay conditions into being.

In times of prosperity these big sums have meant little in the general result and they will continue to mean little when normal conditions are restored. They should, of course, be revised so that box office value is the final gauge by which salaries are determined.

In the meantime, despite temporary depression, there is a need for a fair judgment of salaries for men who are laboring incessantly and successfully for the common good of the business. As an industry we are not so low in finances that we need to accept these services as a charity contributed by individuals.

We are looking at the situation from the industry's point of view. Is our appreciation to be expressed solely with hand-clapping, complimentary dinners and an occasional loving cup?

Can we feel like men when we permit service to go unrewarded save by conversation?

No other great business in the United States is on such a basis and ours would not be were it not for the politics that continually affect the policies of our industry.

Leaders are practically forced to describe their efforts with a humility that is almost ridiculous. They must speak of their "small share" in the furthering of great movements. They must tell of their "humble work" in behalf of all. This sort of address, this minimizing of personal service is of course distinctly the political type of speech. We find no fault with those who use it but it should not be necessary.

We believe that the three big branches of our business should each maintain an organization with offices and staff fully financed and regularly paid. Then the business would have a right to their time and brains and effort. Any other course is belittling to us as a business.

Arthur James

# *Censorship Commission Said to Have Constructive Plans for Industry*

THAT it is the intention of the New York State Moving Picture Censorship Commission to give every possible aid to the motion picture industry—that it is nowise the intention of the commission to put obstacles in the way of the industry—that moving pictures have an unequalled opportunity to help along progressive thought and inculcate good morals, and that they can be depended upon, if used correctly, to alter the pernicious views of certain radicals and help in Americanization of the foreign born, were some of the outstanding features of a statement given MOVING PICTURE WORLD this week by Joseph Levenson, one of the newly appointed commissioners.

Mr. Levenson said: "My work on the Y. M. H. A. board and my knowledge of the conditions in the tenement house sections of New York led me to believe that the moving picture business requires the supervision of the state because of the pernicious influence many of the productions have on the morals of many of our people, particularly our children, whose ethical standards taught in Sunday schools and public schools were lost completely because of the immoral and crime inciting type of picture frequently presented.

### *Must Safeguard Morals*

"In the tenement sections parents send their children to the movies to keep them off the streets and it is the duty of the state to safeguard the morals of these children, for whose training it spends millions of dollars for the maintenance of the public school system. That the public appreciates the importance of this work is indicated by the communications sent to Governor Miller while the bill was pending in favor of it, the ratio being 10 to 1, notwithstanding the repeated requests to the public made on the screens of all moving picture theatres throughout the state to write protesting against the enactment of this legislation.

"It is the desire of Governor Miller, which will be the endeavor of the commission to carry out, to help and not to injure the great moving picture industry. It is my belief that in the not far distant future the men in control of this industry will become the warmest friends of the censorship law. When they realize that the official endorsement of films will mean that parents may send their children to the 'movie theatre' with complete peace of mind, that no picture will be presented likely to impair their morals, a larger public will be ready to patronize these theatres, a public that now refuses to endanger the welfare of their dear ones.

## Censors Open Offices

**The Motion Picture Commission of the State of New York, named by overnor Nathan L. Miller last week, announces that it had engaged offices and projecting rooms for the examinations of films at the Candler Building, 220 West Forty-second street, New York. The offices will be open for business Monday morning, August 1, at 9 o'clock. Under the provisions of the law which created the Board, it is not legally operative until August 1.**

*MEMBERS OF THE NEW YORK STATE CENSORSHIP COMMISSION*
*Left to right: Joseph Levenson, New York City; Mrs. Eli T. Hosmer, Buffalo; George H. Cobb, Watertown*

### *To Combat Radicalism*

"While the law makes no provisions as to aiding Americanization work among foreigners, I believe that the commission will be able to suggest methods and policies which will result in a plan that will successfully combat the pernicious influence of the foreign radical press, which now refuses to publish as news matter or as advertisement anything in opposition to the socialistic, communistic and Bolshevistic propaganda.

"I hope to devote a great deal of attention to this phase of the work of the commission. The report to the National Republican Club I prepared in September, 1919, on the "Spread of Socialistic Doctrine in New York City" attracted a great deal of attention because of the references made to the strength of the radical movement among the foreign born, due in large measure to the influence of the foreign language newspapers, whose pericious work it has been almost impossible to offset because of the inability of their readers to read matter not printed in their language journals."

### *Preliminaries Settled*

Since the appointment of the commission by Governor Miller on July 20, the commissioners, namely, George H. Cobb, chairman; Mrs. Eli T. Hosmer and Mr. Levenson have been in almost continuous conference in the rooms of the Republican State Committee at 43 West Thirty-ninth street. It was given out, however, that the conferences were only to settle preliminary details of minor importance before the commission should buckle down to its major business.

## *Western Pennsylvania Exhibitors Convene*

The open meeting of the M. P. O. of W. Pa., in the Blackstone Theatre, Pittsburgh, Sunday afternoon, July 17th, was attended by over 100 exhibitors, in spite of the torrid temperature.

Addresses were made by Allan Davis, attorney for the Music Publishers, as well as Denny Harris, Jerome Casper, Henry Gauding and Fred Herrington. The first-named spoke on the music tax and imparted much valuable information. The other speakers dwelled upon organization work and urged all exhibitors to affiliate themselves with the M. P. T. O. of W. Pa.

## *Back From Honeymoon*

**Eddie Boland, who was married a few weeks ago to Jean Hope, member of his company, has returned from a honeymoon spent in San Francisco, and will begin soon on a new comedy.**

# Important Business Transacted at Connecticut M. P. T. O. Convention

THE Motion Picture Theatre Owners of Connecticut held its annual convention and election of officers July 27 in the Hotel Taft, New Haven, and in a temperature that found a parking space around 100 degrees on a trustworthy thermometer. Again the advisability was made evident of holding exhibitor conventions at a time of year when the torrid weather is less liable to descend on the gathering in a humid pall, as was advocated in a recent issue of Moving Picture World.

An amount of work was accomplished by the sixty-four Connecticut theater owners present, but they suffered acutely doing it, and the attendance would undoubtedly have included more members of the organization but for the sizzling heat. It was so hot that Senator James J. Walker spoke but a little over a half hour.

The procedure of the meeting included, beside the election of officers, passing a set of previously drawn up resolutions and speeches by Martin Heanue, retiring president, who presided, Sydney Cohen, president of the national body; Samuel R. Berman; Judge Walsh, former speaker of the Connecticut assembly, and Senator Walker.

The officers for the ensuing year were elected en bloc, unanimously. The ticket which was voted on collectively was headed by W. A. True, of Hartford, and a member of the national executive committee, as president. The vice-presidents included Joseph Walsh of Hartford, Samuel Kantor of Norwalk, Morris Zuckerman of Bridgeport, John Gentile of New Haven. James J. Rourke of Bridgeport was made treasurer and Joseph Saperstein of Bridgeport was reelected secretary. The executive committee is comprised of Martin Heanue, chairman; I. J. Hoffman of Ansonia, J. Martin of Watertown, M. Pouzzner of New London, L. B. Murphy of Litchfield, Louis Sagal of New Haven, and Peter Dawe of Bridgeport.

Senator Walker, although just out of a sick bed where he was confined by a severe attack of ptomaine poisoning, was customarily electric in delivering his speech. Most of his remarks were confined to the value of organization, but he briefly touched on the value of education by films. He also stated that the exhibitor who kept open in the face of hot weather depression deserves a better return for his courage in the fall when the attendance picks up. He said there were many ways in which he could be rewarded.

Sydney Cohen outlined the plans of the national organization for the coming year and suggested work that could be accomplished by the Connecticut theatre owners. He said the big fight of the M. P. T O. A. this year would be for low film rentals.

Cohen spoke again later in the meeting explaining his stand on one of the resolutions that had been passed, concerning which a statement had been sent to all trade papers during the week. This was a resolution which called for the exhibitors of Connecticut to ignore the plan for making August 25 Moving Picture Day until the proponents of the plan include him, as representative of the M. P. T. O. A. in their conferences. The national president said the M. P. T. O. A. had been slighted in the idea of setting aside a day in which to create a "war chest" and characterized the plan as a scheme sponsored by the National Association of the Motion Picture Industry, together with the big producers to subtly "put something over." The resolution, which was passed unanimously, states that the Connecticut exhibitors must await word from the national headquarters before they agree to the plan.

Another resolution adopted dealt with a different contract procedure from that which obtains at present. The association pledged itself to sign no contracts unless a carbon copy is left with the exhibitor. Music tax legislation was considered in another resolution and pledges to condemn and fight against all blue law and censorship legislation were made. It was resolved that no pictures having as star a person whose only claim to fame is notoriety through some unpleasant scandal be shown in the theatres owned by members of the association.

At the close of the meeting Senator Walker presented on behalf of the Motion Picture Theatre Owners of Connecticut a loving cup to Martin Heanue, the retiring president, as a token of its esteem and in a concrete way show its appreciation of the work he had accomplished during his term of office. In presenting the cup, Senator Walker said he realized, in light of the recent "silver scandal" in the New York State legislature, that it was a rather delicate matter to give a man any silverware at this time.

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## Quimby and Rickard Are Fined for Transporting Fight Films to New York

Frederick C. Quimby, motion picture producer, and Tex Rickard, promoter, were fined $1,000 each by Judge Sheppard in the United States District Court on July 27 upon their plea of guilty to an information presented by a Federal grand jury charging them with having violated the law in transporting into the State motion picture films of the Dempsey-Carpentier fight.

The fight films were not exhibited commercially, but were merely shown to wounded soldiers at Fox Hills Hospital and the promoters were manifestly surprised that any action should have been taken against them. That their offense was merely technical was clearly indicated when Judge Sheppard declared that the fine was merely imposed to comply with the legal requirements in such cases.

"It looks like an unnecessary interference with the police powers of a State by Congress," declared Judge Sheppard in referring to the enactment of the statute which prohibits the transportation from one State to another of prize fight pictures. "From the caste of the audience that attended the Jersey City affair it must have something of refined taste," concluded the jurist.

Mr. Quimby and Mr. Rickard voluntarily furnished the United States attorney's office with complete information relative to the bringing of the fight films to this State and the exhibition of the film for the enjoyment of the wounded soldiers, who had requested that the film be shown at the hospital.

Mr. Rickard said he had paid about $400,000 to the Government in taxes in connection with the Dempsey-Carpentier fight and other amusement enterprises which he has promoted and he intimated that it was a great surprise to him that the Federal authorities had seen fit to press a technical charge against him.

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## British Manufacturers Congratulate M.P.T.O.A. on Film Tariff Stand

British Kinematograph Manufacturers' Association has cabled to Sydney S. Cohen, president of M. P. T. O. A., congratulations on the film tariff resolution adopted at Minneapolis. The complete text of this cable is printed herewith:

> "British Kinematographs Manufacturers' Association, 167 Wardour street, London, comprising all film producers in Great Britain, cordially congratulate you on Minneapolis resolution concerning film tariff. We confidently count on continued co-operation of all American theatre owners in maintaining unrestricted freedom of intercourse between the two great nations through the medium of their screens. See our cable New York press and kindly cable your views for publication London press.
>
> "A. C. BROMHEAD, Chairman.""

To which the following reply was sent:

> "Resolution protesting against tariff on foreign film prompted by our desire to have exhibitor and American public profit by low cost of production abroad. Good foreign film supplies essential element of variety to our entertainment. Believe imposition of tariff will provoke retaliatory legislation in foreign countries, forcing American exhibitors to absorb entire negative cost of domestic productions.
>
> "MOTION PICTURE THEATRE
> OWNERS OF AMERICA."

## *Raw Stock Film Importers to Be Heard on Provisions of Fordney Tariff Bill*

IMPORTERS of raw stock film may be able to reopen consideration of the provisions of the Fordney tariff bill when the matter comes up before the Senate Finance Committee probably during the week of July 31. Senator Penrose has announced that hearings will be held on the various schedules of the bill, following completion of hearings on the American Valuation Plan and the Chemical Schedule, involving the coal tar dye embargo, to interests that feel they have not been given a square deal in the House measure.

The committee is endeavoring to limit the hearings to a period of two weeks from July 24, the first eight days being occupied by the two matters above referred to as being first on the program. Therefore, if there are any provisions of the measure in which the members of the motion picture industry believe they are not fairly treated, they should get in touch with the clerk of the committee and arrange for an assignment of time for hearing.

### *No Changes in Rates*

No changes were made in the rates in the bill as originally reported as affecting the motion picture industry. If any changes are to be made the work will have to be done in the Senate. In an announcement of the hearings, received by the Washington Bureau of Moving Picture World, Senator Penrose says:

"The committee expects to close the hearings upon the American valuation plan July 28 and then to take up the several schedules in order. Notices will be sent to all applicants for hearings as early as possible advising them when they can be heard.

"In order to avoid duplication of arguments and suggestions it is suggested that persons desiring to present information relative to the same tariff item agree upon one representative to present their views. The hearings will be conducted in Room 312 of the Senate Office Building. Sessions will be held each day from 10:30 a. m. to 12:00 noon and from 2:30 p. m. to 5:00 p. m. It is desired that witnesses endeavor to prepare their statements in such form that their presentation will not require more than 30 minutes.

### *Give Full Information*

"Persons wishing to be heard should, if possible, apply to the clerk of the committee, prior to the date set for the hearings, for an assignment of time. In making such application the following information should be given: Name, business address, temporary address in Washington, business or occupation, the person, firm, corporation, or association represented, and the item of the tariff bill concerning which testimony will be given.

"All briefs and other papers filed with the committee should have endorsed on them the name and address of the person submitting them, his business or occupation, and the name of the person, firm, corporation, or association whom he represents."

## *Copies of Censor Law Obtainable on Request*

Copies of chapter 715, laws of 1921, which creates the New York State Motion Picture Commission, are obtainable on request to Secretary of State John J. Lyons, Albany, N. Y. Anticipating a heavy demand for this chapter, Mr. Lyons had an extra supply printed. Requests have been received from all over New York State.

## *Boston Clergymen Find "Movies" Best Medium to Give Instruction in Biblical and Church History*

BOSTON clergymen have accepted moving pictures unreservedly and use them freely in their week day meetings for instruction in the Bible and church history.

The Rev. Dr. Isaac Ward, pastor of the First Presbyterian Church, Columbus avenue, Boston, is authority for this statement. Furthermore, Dr. Ward believes that the adoption of moving pictures to propound spiritual truths will be one of the features of future instruction in Sunday schools and churches.

Dr. Ward has devoted considerable time to a study of the needs of his community, and has come to the conclusion that the moving picture will do more than anything else to satisfy them. He believes furthermore that spiritual subjects can be made just as interesting on the screen as the picture version of a novel.

"There is no longer any question in my mind," said Dr. Ward, "about the usefulness of moving pictures in imparting spiritual truths to the masses of the people.

"This agency can be used for the injury of the average person, but I am convinced that when used in the right channels it becomes one of the most effective methods of interesting people.

"There must be nothing dull or uninviting about a church. We must keep people interested in religion and in the things which concern the upbuilding of a community.

"You can teach more effectively through the eye than through the ear. I think in the near future we will have so improved our many agencies in church work that hundreds will become more interested."

Another evidence of the growing popularity of moving pictures as part of the equipment of Greater Boston churches and Sunday schools has been revealed.

Rev. D. M. Lockrow of Tremont Temple has proposed the use of the motion pictures in the work of his famous men's brotherhood of that church. For some time this church has rented its largest auditorium room for secular films. Some of the biggest film successes in recent years have been shown here including the "Four Horsemen of the Apocalypse."

It is now planned to make the films a prominent agent every Sunday in some practical way of illustrating a biblical truth.

## *Steffes Issues Call for First Annual Meeting of United Theatrical League*

William A. Steffes, president of the United Theatrical Protective League, has issued a call for the first annual meeting of the organization, August 9 and 10, at Minneapolis. The West Hotel, headquarters for the recent annual convention of the Motion Picture Theatre Owners of America, has been chosen as headquarters for the coming sessions.

The date for the convention had originally been set for early in September. However, there are many important questions affecting local exhibitors that need immediate adjustment, Mr. Steffes said, and for this reason the date was advanced.

Advance reservations indicate that a record crowd will be in attendance, according to Mr. Steffes. Election of officers for the coming year will be one of the first matters to be taken care of at the sessions.

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

# Theatre Owners Working Hard to Make a Big Success of Independence Month

IF the independent film men of Philadelphia do not obtain material results from Independence Month it will not be the fault of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. This organization of progressive exhibitors, with an active membership of four hundred and twenty theatres, has inaugurated a campaign to help the independents which, for thoroughness, will probably set a pace for the rest of the country.

The opening gun of the campaign will be active and intensive propaganda to impress upon the exhibitor the vital necessity of supporting the independent producers and distributors.

Twenty-two exchanges are co-operating in this movement, composed of the following companies:

National Independents — Robertson-Cole, Vitagraph, Universal, Selznick, F. B. Warren, Associated Exhibitors and Hodkinson.

State Right Independent—Equity, Masterpiece, New Film, Comet, Rialto, Royal, De Luxe, Screenart, Twentieth Century, Consolidated, Capital, Superior, B & B Film Distributors, Red Seal and Square Deal.

### *Gill Chairman of Committee*

A joint committee composed of three men from each group, the national independents, the state right independents and the motion picture theatre owners, has been appointed with executive powers to carry the campaign through to a successful conclusion. The chairman of this committee is John Gill, of Robertson-Cole, and the secretary is George P. Aarons, of the theatre owners. A fund has been subscribed to defray the expenses.

A letter from President John Evans of the theatre owners will acquaint all exhibitors in the zone, both members and non-members with the nature of the campaign and will carry with it a pledge card asked the exhibitors to pledge themselves to buy fourteen days of independent film during the campaign and to use as many of these days as possible in the month of September.

Conspicuously displayed on Vine St., the local film Rialto, will be posters, banners and other signs all carrying the slogan of the campaign "Sign That Pledge and Save the Independent Exchange." The entire campaign, in fact, will have for its object the signing of as many pledges by exhibitors as possible.

### *Benefits Should Be Lasting*

Prominently displayed in front of the centrally located league headquarters will be a mammoth roll of honor upon which will be inscribed the names of those exhibitors who have fulfilled their obligations to the industry by signing one of these pledge cards. So thoroughly, in fact, will the exhibitor be bombarded with literature at his theatre, at the league meetings and on Exchange Row with the slogan of the campaign that the results of this movement should benefit the independent exchanges for many months after the termination of the campaign.

The climax of the entire affair will be a convention of the independent film men in Atlantic City on August 21, 22, 23 and 24, simultaneously with the convention of the Motion Picture Theatre Owners. Those exhibitors who have not been successfully reached by the mailing pieces or by the personal solicitation of the many exchange representatives, will here be besought to place their signatures to the pledges.

### *Extraordinary Enthusiasm*

Rarely, it is said, has there been such a display of enthusiasm on the part of all elements co-operating in any movement. Not alone the exchanges themselves which stand to profit considerably from this movement, but many exhibitors, who regard the support of this movement as a moral obligation, are reported to be actively engaged in putting it across in a manner that will leave no doubt as to their sympathy for the independents. The unselfish attitude of the theatre owners has aroused much favorable comment among the exchanges. The exhibitors ask nothing for the active services of their committees excepting the good will and support of the independents. They realize that the resolution passed at Minneapolis designating September as Independence Month, means nothing unless they get behind it and infuse it with life and action.

If the campaign is productive of results and proves as successful as present events indicate it is hoped to make it an annual affair.

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# Broadway Picture Houses Sign for Motion Picture Day; Showmen Everywhere Aiding

AMONG the first theatres to sign agreements to co-operate with the National Picture Day Committee, in the matter of establishing August 25, 1921, as Motion Picture Day throughout the United States, were the Rivoli, Rialto and Criterion of New York City, all of which are among America's foremost photoplay houses.

The management of these theatres, together with hundreds of other exhibitors the nation over, have pledged themselves to co-operate with the National Committee in making Motion Picture Day an unqualified success.

The action of the Broadway exhibitors in signing the agreements to turn over fifty per cent. of their gross receipts on August 25—Motion Picture Day—to the general fund being raised for protective and charitable purposes, was announced at a meeting of the National Committee recently held at the Hotel Claridge, at which time Chairman Edward M. Saunders reported that every present indication pointed toward an unprecedented success for the big event.

He outlined the work that was being accomplished by the State committees in lining up the exhibitors and exchanges and called attention to the fact that the Motion Picture Day plan was being universally adopted by the most progressive of the exhibitors.

Representatives of the leading motion picture interests in attendance at the meeting made reports on the individual work being done by their respective offices in the matter of organizing their branches for the campaign.

### *Opens Publicity Department*

The National Committee has established a publicity department which will keep the trade journals and newspapers advised of the progress of the drive. Film trailers, slides, one-sheets and other matter exploiting the day will be supplied participating exhibitors, by this department, which is being conducted under the personal supervision of Chairman Saunders.

Wires and letters by the score are being received at the organization headquarters daily, profering the co-operation of exhibitors and independent film exchanges.

In every State, committees are being organized to take over the promotion of the big idea in their respective territories and in many localities these committees are already functioning. All committees are working independent of any other organization or association as Motion Picture Day is an event promoted for, and by the allied motion picture interests, and without ulterior motives or for selfish reasons.

Among the distributing companies that will supply film to participating exhibitors free of charge for exhibition on Motion Picture Day are the following concerns: Associated First National, Associated Producers, Educational Pictures, Famous Players-Lasky, Fox Film, Goldwyn, Metro, Realart, Robertson-Cole and Selznick Pictures corporations.

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

THERE are many elements essential to success in an exhibitor's dealings with his public, and this industry has learned, as few others have learned, the commercial value of courtesy. In hundreds of theatres throughout the United States the theatre manager is the personal friend of his patrons, and general as this custom has grown to be there is still room for its further cultivation.

The development of courtesy as a business asset cannot be too greatly stressed, as it is one of the chief features in attracting permanent patrons. Theatres have been made more comfortable for the public for a definite business reason, but the feeling of comfort and satisfaction cannot end with that which is shown on the screen or with the luxury of comfortable chairs and good ventilation.

Courtesy should begin with the manager himself, and his example should be followed by every employe connected with the theatre in any capacity. Ushers should not gush, but they can be polite. Ticket sellers need not wear a perpetual grin, but they can be pleasant. Ticket takers could avoid the bored look that gives the impression that nothing is worth while.

This attention to courtesy need not be carried out in any set or formal manner. The point of importance is the spirit which underlies and which prompts courtesy.

We are moved to make these observations because of a discussion held recently on the subject with an exhibitor who has been very successful. This man's personality is so attractive that it is a pleasure to be with him. He radiates comfort and good humor, and he does it in times of poor business as well as in times of good business. As a result his two theatres are making money right now when other theatres are not. His pictures are not better than those presented by others in his territory, but the watchword for him and for his staff is "make our patrons comfortable."

The object of this short talk is to bring this important subject of courtesy sharply to the attention of those who have not given it proper consideration. It means so much in dollars and cents and in personal satisfaction that none can afford to overlook it.

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August 25 is Moving Picture Day. Between now and that date is an extremely short time in which to accomplish the work the success of the plan entails. That Moving Picture Day will be a success is undoubted, but to push it to its full limit calls for tremendous effort. And solidly united effort, with everyone doing everything he possibly can, no matter how small.

The extent of what the industry accomplishes August 25 will be, in final analysis, just how many persons attend motion picture theatres on that day. The public must be persuaded to line up in front of the box offices in record breaking queues. It must be made to realize August 25 is the biggest entertainment day in the year. And, importantly, it must be made to realize that the coins that pass through the box office will be used for the public's benefit.

The plan of Moving Picture Day, introduced by Mr. C. C. Pettijohn, at a recent meeting of representatives of all branches of the industry, has been outlined in detail in recent issues of Moving Picture World. Everyone who can contribute his bit is, by now, familiar with the forward idea of creating a "war chest" to do away with one of the aggrevations inherited from the war—that of having the public's entertainment broken into by solicitations for charity. In this way the public may be just as generous to worthy charities and at the same time be foresworn the interruptions that come where they do not belong. And every exhibitor should realize that part of the money collected, of which two-thirds remains in each state in charge of local committees and one-third is placed with a national committee in New York, will be used for the purpose of combating near-sighted motion picture legislation.

August 25 is Moving Picture Day. There is not a moment to be lost. Each producer, distributor and exhibitor should agree to do his share and if he has not already done so do it now and then everybody get to work with real vim.

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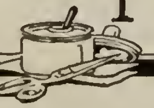
Elsewhere in this issue will be found announcement of the Selznick organization which plans the release of forty features during the year. Of these six will be specials which Selznick says will be so noteworthy that they will be shining marks for the whole producing industry to emulate.

These plans, however, will not call for undue extravagance, it is stated, so that exhibitors will not be too heavily burdened. In fact, Louis J. Selznick, president of Selznick Pictures Corporation, is an advocate of strict economy, especially as regards the elimination of expenses that are brought about by duplication of work in the marketing of productions, and at Minneapolis outlined a plan whereby the problem of distribution could be worked out and controlled by the exhibitors throughout the country.

# Clip and Paste



*For Newspaper and Program Convenience*

Aubrey Stauffer declared that he was going to spend his vacation "far from the haunts of man." "Wot d'ye mean haunts?" Percy Heath wanted to know. "Goin' to take lots of spirits with you?"

Douglas Doty and Ewart Adamson, disciples of the higher thought, betook themselves to the mountains.

Bayard Veiller will direct Bert Lytell in "Lady Fingers," that star's next Metro production after "Junk," the Maxwell Karger production in which Mr. Lytell at present is working at the Hollywood studios of the company.

Jewish home life is depicted with unerring realism in "Shame of Society," the first Walsh-Fielding production directed by Thomas B. Walsh and scheduled for early release by R-C Pictures Corporation.

Ivan Linow, the two hundred and thirty-pound wrestler, who has an important role with Thomas Meighan in "Cappy Ricks," a Paramount picture, throws his entire self into everything he does. One of the last scenes in "Cappy Ricks" revealed Linow standing on the stern of a tugboat tossing a rope to a storm-tossed vessel in the offing. It was imposible to take the close-ups at sea where the remainder of the storm scenes were shot, and a set was built for this episode in the Paramount Eastern studio.

A Fox hunt, with all the appropriate color and action, was staged by Paramount for "Peter Ibbetson," the screen version of the Du Maurier novel, starring Wallace Reid and Elsie Ferguson. The scene was taken near Great Neck, Long Island, in a neighborhood where many of the residences are patterned after old English country houses. A pack of beagles and another of fox hounds followed the company, members of which were mounted on horses trained to take hedges and other barriers.

The filming of "Lorna Doone" has been started in Yosemite National Park. Arrangements on behalf of Maurice Tourneur, who produced "The Last of the Mohicans" here, were completed recently by Clarence L. Brown, associate director.

# Consensus of Published Reviews

**Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *The Man Who*

(*Bert Lytell—Metro—6 reels*)

M. P. W.—The situations are altogether too far-fetched to go with the serious love motive that runs through the plot.

N.—Rather novel idea plays out through lack of variety.

E. H.—Is an untimely propaganda picture directed against high prices and singling out the shoe trade.

T. R.—Not a world beater, but good entertainment and a safe bet for almost any exhibitor.

W.—Story has more possibilities than have been used.

## *Live Wires*

(*Edna Murphy and Johnnie Walker—Fox—4,296 feet*)

M. P. W.—Will make friends for the picture among the knee pants brigade and entertain most of the parents.

N.—New stars appear in orthodox story.

E. H.—A mediocre, mechanical story of small town life with Johnnie Walker and Edna Murphy, new Fox stars, in the leading roles. Both players show possibilities, but this is a poor vehicle for their initial appearance.

T. R.—No doubt this picture will satisfy many fans.

W.—New Fox stars should please if they get proper stories.

## *Such a Little Queen*

(*Constance Binney—Realart—4,942 feet*)

M. P. W.—Constance Binney gives charming portrayal in Realart production of comic opera plot.

N.—Hardly substantial enough for the grown-ups.

E. H.—Is a pleasing and entertaining adaptation of the play with Constance Binney as the little queen.

T. R.—Offers a rather inconsequential plot which isn't in the least convincing and, although it attained success as a stage attraction, fails to hold interest on the screen.

W.—Poor story of blue blood in America—A mild entertainment.

## *Luring Lips*

(*Edith Roberts—Universal—4,263 feet*)

M. P. W.—Those directly concerned with the production of the picture have done the best they could with the material in hand.

N.—Interesting little picture offers human touches.

E. H.—A well-produced story of a young wife's devotion and her successful efforts to clear her husband's name.

T. R.—Here is a neat little production that is one of the best turned out in months.

W.—Prize story makes good picture for Edith Roberts.

## *The Face of the World*

(*Featured Cast—Hodkinson—5,700 feet*)

M. P. W.—Considerable footage could be eliminated without detriment to the story. The picture as it stands has several points in its favor, although there are several inconsistencies in the story.

N.—Overdrawn and develops wild melodrama.

T. R.—The picture is of the melodramatic type and a little old-fashioned as to theme, but of a sort that will appeal.

W.—Work of Norwegian author used in production that is well made.

## *The Last Door*

(*Eugene O'Brien—Selznick—5 reels*)

M. P. W.—Melodramatic, replete with double crossings, miraculous escapes, identity surprises, "The Last Door" might be compared, without unfavorable insinuations, to a high class serial episode.

E. H.—There are several thrilling incidents, where O'Brien as "The Magnet" escapes from the police and the unusual twists given the story hold the interest throughout.

T. R.—It breezes along at a fast pace and hasn't a dull moment in it.

W.—Fine development and clever crook story in O'Brien picture.

## *The Journey's End*

(*Featured Cast—Hodkinson—7,500 feet*)

M. P. W.—The story is simple, direct and of a type that has a wide appeal, and the telling is interesting.

N.—Remarkable picture, especially since it is titleless.

T. R.—A most beautiful story runs through this offering that almost becomes tedious by the efforts, almost successful of the producer to make it so.

W.—Drama without titles would be better if relieved of some footage.

## *Lovetime*

(*Shirley Mason—Fox—4,533 feet*)

M. P. W.—The picture is a good specimen of its class and its sentiment will be endorsed by the average film fan.

N.—Sugary and conventional romance ideal for Shirley Mason.

T. R.—Another instance of a waste of a star's valuable time on a story that hasn't a remarkable feature.

W.—Shirley Mason charming as ever in French peasant girl role.

## *Maid of the West*

(*Eileen Percy—Fox—4,198 feet*)

M. P. W.—Breezy hot weather entertainment in Fox production.

N.—A weak Eileen Percy comedy.

T. R.—It may be recommended as entirely lacking in any questionable situation and it is fairly amusing.

W.—Very implausible, but offers rather fast moving picture.

*"A BOOK OF VERSES UNDERNEATH THE BOUGH, A JUG OF WINE, A LOAF OF BREAD AND THOU"*
*Sang the old Persian poet, and from some of the scenes in Paramount's "Princess of New York" it looks like the poet's dream has been brought up to date*

# Pathe News Cameraman Battles Flames to Obtain Scenes of Tank Explosions

PATHE NEWS cameramen are used to all sorts of perilous adventures and hair-breadth escapes. These are all in the day's work and considered not worth mentioning in comparison with the triumph of "shooting" a good news picture under difficulties.

But when huge tanks of oil and gasoline and asphalt ingredients blow up over across North River opposite New York City—as they have an annoying habit of doing—the result of such a "day's work" in the cameraman's experience is apt to have a news thrill all its own. And that's what happened to Harry Harde of the Pathe News home camera staff on Monday, July 18.

The New Jersey atmosphere was still full of smoke, flame and some debris following the explosion of the first of the thirty-four tanks of the Warner-Quinlan Asphalt Company when Cameraman Harde arrived on the scene. This was at 4 p. m. As though in honor of Harde's arrival, two more tanks saluted with clouds of smoke and square miles of falling missiles. Up to his hips in the marshy bog to the north of the plant, Harde shot everything but the moon and pushed on to closer quarters for details.

*Given Up for Lost*

More tanks went skyward and presently the cameraman found himself cut off by flames from all exit to solid Jersey mainland. A rescue party of three tried to get to him but was forced back by the flames. Tanks were constantly blowing up, and the flames spreading and rising to the skies. Harde was given up for lost.

In the excitement of getting some first class "closeups," the singed cameraman was only vaguely considering a retreat to New York Bay by way of the channel separating the Jersey mainland from Staten Island. He figured that, in the meantime, some good shots could be taken from a launch. Sprinting to the channel shore, Harde discovered only one launch remaining in the dangerous locality. When he tried to engage it, the owner pointed to the flaming surface of the water and refused to risk his property.

*Rowed for Hours*

Harde commandeered a rowboat and engaged an oarsman—who proved to have a weak back and a weaker nerve. They pushed out into the channel, and from the boat Harde resumed his shooting of the Dantesque spectacle on land. Presently the oarsman played out and yelled for help.

All around the boat the water was in flames. Harde had to combine his camera to the man taking the oars himself in a struggle for self-preservation. By working the boat about between the raging sheets of flame, the cameraman fought off destruction hour after hour and at midnight was able to escape by way of Staten Island with his camera and what he modestly admitted were some "corking" shots.

And Wednesday's issue of Pathe News—as picture theatre goers observed—amply bore out the pardonable boast.

# Ministers Attack Blue Laws as Wicked and Predict a Reaction Against Them

BLUE LAWS prohibiting motion pictures and sports on Sunday are as reprehensible as any other extreme. When you do not approach restrictions with moderation there is always a reaction. There was in the days of the Puritans and there will be again if Blue Laws are adopted. Extremes always alienate public opinion."

Such were the expressions of the Rev. Walter E. Bentley on a recent visit to the Lasky studio, Hollywood. An ordained Episcopalian minister, Mr. Bentley is Secretary of the Actor's Church Alliance, headed by George Arliss, which has as Pacific Coast representatives Frederick Warde and William H. Crane. Mr. Bentley himself was an actor at one time under Julia Marlowe, Henry Irving, Frederick Warde and Louise Flamery.

"I have every faith in the sincerity of the efforts being made by the producers to handle their end of the blue law and censorship situation," he said. "They know from long experience that the public itself is the best censor and that the unworthy picture is not a good business investment."

Accompanying Mr. Bentley on his tour of the Paramount picture plant was Rev. Neal Dodd, internationally known as "The Pastor of the Movies" and opponent of Blue Laws. Mr. Dodd's "Picture People's Parish" in Hollywood is similar to that of Mr. Bentley in Port Washington, New York, which includes in its memberships Charles Dillingham, Henry Dixey, John Philip Sousa, Sinclair Lewis, the Guggenheims and Mrs. O. H. P. Belmont.

## Companies Formed in New York Last Week

Companies incorporating in the motion picture business in New York state during the past week, show the following capitalization and directors for the first year:

Pegasus Corporation, $15,000, J. D. Phillips, Edw. J. Devlin, Jr., Edward C. Fisher, of Yonkers; Peekskill Theatre, $15,000, Samuel Wertheim, L. C. Phelan, Annie Rosenzweig, New York; Original Comedy Corporation, $50,000, Paul Demarest, Brooklyn, A. M. Curtan, Newark, N. J.; Lillian La Rue, Brooklyn; Cosmo Theatres Corporation, $10,000, Simon Joseph and Harry Greenberg, Bronx; Kingsbridge Amusement Corporation, $10,000, Charles A. Goldreyer, J. J. Prendergast, Charles B. McLaughlin, New York; East Coast Productions, $1,000, Lee A. Holley, George A. Enright, P. P. Perrano, New York; The Playwright and Players Company, $25,000, R. W. Clarke, C. W. Palmer, Irving Reynolds, New York; Reno Amusement Corporation, $30,000, Arthur Hirschhorn, M. M. Perlstein, Rebecca Rothstein, Bronx; New York City.

## Judgment Is Awarded to Spanish Company

Judgment for $10,123 has been entered in the N. Y. County Clerk's office by M. de Miguel and Company of Barcelona, Spain, against the Forneal Film Corporation of 1482 Broadway, and Alberto E. Forneal its president, who lives at 530 West 146th street.

The judgment is the result of a suit brought against the motion picture concern over a sale of three alleged "blue ribbon" motion pictures, known as "Don Caeser De Bazan," "The Bat" and the "Flying Twins," which it was charged Forneal had purchased for the plaintiff, purporting them to be in first class condition, and that on receipt of an invoice to this effect plaintiff says it forwarded to defendant $9,948. On opening the cases containing the films, it was alleged they contained old and damaged films that were useless.

## Strike Won't Interfere with Schedule Planned

The strike of the carpenters, electricians and other union men employed at the Los Angeles studios will have no affect on the schedule planned for the Associated Producers, Inc., it is said. The trouble developed just at a time when all except one of the companies working for the distributing organization was engaged in processes that do not require the aid of the union men.

General Manager Al Lichtman said: "The strike will have no effect upon our production schedule."

## A Capable Speechmaker

When you want a presentation speech, call on I. Maynard Schwartz. This is the advice of those who attended the wind-up banquet held by Educational at the close of the Chicago convention. The eloquent young Chicago manager awakened sentiment in the hearts of the entire assembly when, in presenting to President Hammons the lavish bronze desk set given by all members of Educational, he referred to the president as "our chief, boss and pal." The banquet was held in the Florentine Room of the Congress, and concluded what has been called the most satisfactory convention ever held by this organization.

## Shoenstadt on Vacation

Arthur Shoenstadt, general manager of the Schoenstadt chain, left Chicago July 1 for a month's vacation in the West. His itinerary includes a tour of Yellowstone Park, the Grand Canyon and Colorado Springs.

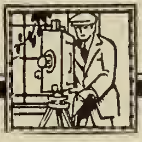
## Abolish Blue Laws

**Abolition of the Blue Law ordinances of Bay City, Mich., by the city commission took place last week. The ordinance includes a ban on operation of theatres, stores, soda fountains and ball games on Sunday. It is thought that other communities in Michigan will take the lead of Bay City, which amounted to a repudiation of the state regulations banning Sunday amusements.**

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

# News of the West Coast

By A.H.GIEBLER



## *Start Work on New $60,000 Picture House*

Construction is to be started soon on a new theatre, representing a total investment of about $60,000, to be erected on Main street, between Third and Fourth, in Alhambra. The theatre will have a frontage of 60 feet by 140 in depth, and will have a seating capacity of 850. The exterior will be finished in cut stone and the interior will be handled in the Egyptian style of architecture. The plans include rest and lounge rooms, and there will be a full sized stage with orchestra pit, and a Wurlitzer pipe organ. A typhoon ventilating system will be a feature of the house. O. H. Schleusener has leased the building and will operate the theatre.

## *New Beach Theatre*

The Ocean Park Dome, a popular dance hall at Ocean Park, through a deal between the West Coast Theatre, Inc., and Charles J. Lick, owner of the building, is to be converted into a motion picture theatre, alteration to begin immediately. The building is constructed of fireproof concrete, and a stage will be built to accommodate occasional vaudeville acts in addition to the regular picture programs.

## *Dial Production Edited*

"The Light in the Clearing," recently completed by Director T. Hayes Hunter for the Dial Film Company, has just undergone the final editing and cutting by Alex Troffey at the Brunton Studios.

## *Guild Anniversary*

The Screen Writers Guild celebrated its first anniversary in its new clubhouse on Sunset and Las Palmas avenues in Hollywood, with a dinner for the members and a few invited guests on the evening of July 14. Although the Guild is but one year old, it numbers 115 members, and a balance in the treasury of $1,045.58. Twelve new members, to complete the council of thirty were added on the night of the dinner, and those chosen were Ruth Ann Baldwin, Thompson Bunchanan, Dwight Cleveland, Jack Cunningham, Marion Fairfax, Elmer Harris, E. Percy Heath, Lucien Hubbard, Charles Kenyon, Frederick Palmer, Sir Gilbert Parker and Rob Wagner.

On the following Monday night, when the first business meeting of the new fiscal year was held, new officers for the year were elected as follows: Frank E. Woods, president, succeeding Thompson Buchanan; June Mathis, vice-president; Eugene W. Presby, treasurer, and Dwight Cleveland, secretary.

## *Lost Two Days*

Claire Windsor, featured player in Lois Weber Productions, left Hollywood riding a horse from a riding academy on Tuesday morning, and though the horse was found that afternoon, Mrs. Windsor was not found until Wednesday afternoon, thirty-three hours later. She was found under the window of a farm house in Cahuenga Canyon, and taken to a hospital. It transpired, when she had recovered sufficiently to tell about it, that her horse had reared and thrown her, and that was the last she knew until she awakened in the hospital. The police, aided by Hollywood Boy Scouts, one of whom had found the riderless horse, searched the hills and canyons north of Hollywood, but failed to find the actress. Mrs. Windsor is suffering from an injury to her head, caused by the fall.

## *Grauman's Metropolitan*

An army of more than 800 workmen, including engineers, mechanics, builders, assisted by all the modern mechanical appilances, are at work on Sid Grauman's new Metropolitan Theatre at Sixth and Hill streets, in order to complete the building by January 1, 1922.

As the structure stands today it is a vast edifice of wood, occupying a quarter of a city block. There are little stairways running from one elevation for the convenience of the workmen engaged in reinforcing the huge steel supports with concrete for the main body of the building.

Five distinct and separate crews of men are working on the building. 5,000,000 pounds of steel; 100,000 sacks of cement, and 2,000,000 feet of lumber, including that used for the false structure, will be used.

The huge cantilever that will support the balcony will weigh 1,100 tons and will support a weight many times greater than it will ever be called upon to support. The walls will be of such substantial construction that it will be practically impossible to shatter them by any force, and they will be fire and earthquake proof when completed.

The outside of the building will be fancy face brick trimmed with terra cotta, and the interior decorations will be distinctive and colorful. The auditorium will seat 4,000 persons, and the theatre, when completed, will represent an expenditure of $3,000,000.

## *Two Stars Ill*

Gloria Swanson and Mildred Harris are both in hospital undergoing medical treatment for minor illnesses. Miss Swanson expects to be able to start work on a new Famous Players-Lasky picture early in August. Miss Harris will spend a short vacation at one of the Beach resorts before resuming studio work.

## *Movement for Co-operation Between Church and Films Launched in Los Angeles*

A movement, which is hoped will have beneficial effects on the censorship question and result in a better feeling between churches and the film industry, was started at a joint meeting held in the Immanuel Presbyterian Church on the night of July 18, between church members and representatives of leading producers.

The meeting was held under the auspices of the Brotherhood of the Church, and according to H. J. Middaugh, president of the Brotherhood, was for the purpose of establishing good relations between the church and the films, and to invite expression from the public and from both sides of those mistakenly called rival factions.

More than three hundred members of the Church Brotherhood attended the meeting. The motion picture industry was represented by a number of prominent members, including Charles Eyton, general manager of Famous Players-Lasky; Reginald Barker, June Mathis, Bert Lytell, Kathlyn Williams and others.

The possibility, and ways and means of getting together for closer co-operation for the general uplift of the industry was discussed by both sides. Speeches were made by Charles Eyton, Reginald Barker, Bert Lytell and June Mathis for the films, and Rev. C. F. Winbigler, Frank B. Davison, W. C. Dale and H. J. Middaugh for the Church.

Charles Eyton pleaded for tolerance in a strong and forceful address. Bert Lytell championed the player and received much applause when he said: "I object to the feeling in any church that the actor is outside the pale."

The Rev. Winbigler, speaking for the Brotherhood, declared: "There must be censorship somewhere."

To which Mr. Eyton replied:

"There is no man, or set of men, who can judge the needs of a hundred million people. You can stop any picture from being shown if you will swear out a warrant and hand it to the police. Any picture that is bad enough to be censored is bad enough to be pulled off the screen by the police."

The meeting was not of a controversial character, and the greatest good will and a spirit of honest endeavor to bring about a closer and a more friendly feeling prevailed. The meeting is only the beginning of a general movement.

Mr. Middaugh says that another meeting will be called soon, at which time definite plans for the launching of a national movement, for the better understanding between the picture industry and the church, will be launched.

## *Callaghan Asks Injunction Restraining Federated from Exhibiting Productions*

JUSTICE EDWARD R. FINCH, of the N. Y. Supreme Court, has issued an order directing the Federated Film Exchange of America, Inc., to show cause why an accounting should not be rendered, and an injunction should not be issued restraining them from distributing or exhibiting the motion picture play known as "Bonnie May," "The Midlanders" and "Penny of Top Hill Trail."

The action is brought by the Andrew J. Callaghan Productions, Inc., whose studios are at Byron, Cal., and their headquarters here at 23 West 43d street, and the allegations set forth are verified by Andrew J. Callaghan, through his attorney Nathan Burkan.

In the complaint on file in the N. Y. County Clerks office Callaghan recites that two of the pictures cost $75,000 each, while "Penny of the Top Hill Trail," cost $80,000. He says an agreement was made with defendant giving the latter exclusive license for 7 years to distribute and exhibit the pictures when completed and after the plays were turned over, the Federated, in pursuance of their contract turned over $90,000 to plaintiff. This payment Callaghan says was not made on time, or in a lump sum as required by the contract, and is all that defendants have thus far made.

By reason of these allegations Callaghan alleges defendant breached its contract, and recession of the plays it is claimed was automatically vested in plaintiffs, who therefore ask the court, to order returned to them the negatives and positive prints, in addition to render an accounting so damages may be assessed, as well as an injunction preventing defendants distributing or exhibiting the pictures pending trial of the suit.

## *Presentation from Branch men to Educational Head Brings a Touching Scene*

The convention dinner which brought to a close the first annual convention of Educational Film Exchanges on Wednesday evening, July 20, brought a touching scene that will long remain in the memories of all present.

Fifty persons attended the dinner, which was held in Congress Hotel, in Chicago. They included E. W. Hammons, president of Educational, four members of the headquarters staff from New York, the branch managers and several producers, among whom were Al and Charles Christie, and C. C. Burr.

Henry Ginsberg, domestic sales manager, presided as toastmaster. Mr. Hammons addressed the gathering, basing his remarks on his faith in the organization and their faith in the industry.

Then Mr. Ginsberg called upon I. M. Schwartz, manager of the Chicago branch exchange, and resident host to the convention. Mr. Schwartz spoke feelingly of the faith "the boys" had in Mr. Hammons, and of their devotion to the branch of the industry espoused by Mr. Hammons—specialization in short subjects.

At the close of his talk Mr. Schwartz presented Mr. Hammons with a beautiful desk set as a token of the esteem of the members of the organization. As he sat down Mr. Ginsberg again called on Mr. Hammons, who rose in an effort to respond, but found himself unable to talk. Tears stood in his eyes as he endeavored to speak.

"Thank you" were the only words he could make heard. He had to abandon his effort to express his appreciation in words, and sat down with the tears still showing in his eyes.

The branch managers also presented Mr. Ginsberg with a black leather brief case and Carl Anderson with a gold mounted fountain pen.

A theatre party was held at the Tivoli Theatre for the convention delegates Tuesday evening. Following the dinner Wednesday evening, the men departed on night trains for their homes.

## *Sues for Money Said to Be Owed for Film*

Suit has been filed in the N. Y. Supreme Court by the Interstate Film, Inc., through its attorney, Samuel Schwartzman, to recover alleged damages from the Dooley Exchange, Inc., of Syracuse, N. Y.

It is charged by the plaintiffs that on February 28, 1920, they sold to the defendants a two-reel photo-play print of a Gail Henry comedy known as "Home Talent," carrying with it the exclusive rights for New York State. It is charged that the play was turned over to the defendants, who have failed to pay for it. The complaint was verified by Milton N. Cohen, the treasurer of the Interstate Films, Inc.

## *Crandall and Craver Set Up Counterclaim in Suit*

Setting up a counter claim, in which they ask $10,000 damages, and laying the blame for any alleged breach of contract, is the way in which Harry Crandall and Richard D. Craver meet the suit brought against them for damages by the Exhibitors Mutual Distribution Corporation. This is disclosed in the answer of Craver filed to the action brought in the New York Supreme Court by the corporation.

The suit is the outcome of a contract made in October by the Affiliated Distributors Corporation, by which it was to furnish the defendants with four prints of "Lafayette, We Have Come," in return for which Crandall and Craver were to pay the Affiliated concern $4,000 and pay over a portion of the rentals from the exhibition of the picture after crediting Crandall and Craver with the $4,000.

Craver says the $4,000 was paid over, but the contract to deliver the prints was not carried out, so that, Craver claims, it is the defendants who are the injured parties; and he asks that the $4,000 be returned, plus $6,000 in damages, which, it is claimed, they have suffered by reason of the breach of the contract. The claim of the Affiliated was assigned to the plaintiff who brought the suit, which Craver says should be dismissed.

## *Bonneville Sues Ochs and Bank for $5,000*

Charging breach of contract and asking $5,000 damages, an action to recover this sum has been brought in the New York Supreme Court by Thornton D. Bonneville against Lee A. Ochs and the Gotham National Bank.

Bonneville alleges that on April 19, last, an agreement was made with the plaintiff by which he was to purchase from Bonneville the domestic and foreign rights to "Face to Face" for $5,000, the completeness of the negative to be certified to by the Craftsmen Labratories. The bank came into the deal, it is alleged, as a third party, the play to be delivered to it and paid for by it on account and to the credit of Ochs.

Bonneville declares he carried out all the provisions of his part of the contract, including the certification by the Craftsmens Labratories, but that when it was presented to Ochs and the bank, it was declined on the ground that a "claim of the United stands in the way of closing."

## *Chester Sues Grundy*

Suit has been filed in the New York Supreme Court by the C. L. Chester Productions, Inc., against C. Fred Grundy, for $26,500. According to the complaint, Grundy in February, last, in Los Angeles, executed two promissory notes to the plaintiff, one for $12,500 and the other for $14,000, which he secured by turning over a lien on "Mile a Minute" and "Roaring Lions and Wild Lovers," which it developed one William Horsley also had a lien on. These notes, it is charged, Grundy promised to pay on or before May 15, last, but failed to make good.

## *Louis Van Gortsenhoven Sued by Western Import*

Three actions have been filed in the New York Supreme Court by the Western Import Co., Inc., against Louis Van Gortsenhoven, who they say is a resident of Belgium. The complaints say that in July, 1919, the defendent agreed to acquire certain rights from them for the rent, distribution and exhibition of seventy-five motion pictures at an agreed price of $112,500.

The pictures and the rights were, it is alleged, turned over to Van Gortsenhoven, who subsequently paid $38,000, and not only defaulted in the payment of the balance, but, it is claimed, without justification broke the contract on December 1, 1919, and $74,500 damages are asked for this. It is also alleged that in November, 1919, the defendent paid Western Import $1,500, in return for which they loaned him the positive and negative of "Yankee Doodle in Berlin," on the express promise to return it. They say he has failed to do so, and because of this situation they say they have been unable to lease or grant rights for the use of the picture. For this they ask $50,000.

The third action seeks to recover possession of the negatives of "Desert Man" and "Truthful Tulliver," which each contained something over 4,000 feet of negative, and which Van Gortsenhoven agreed to return and which promise he lived up to. However, the Import concern says each was short several hundred feet of negative, and the rest was so defaced and mutilated that it cost them $176 for repairs.

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

**Motion Picture Day
Is
August 25.**

# Chicago and the Middle West

By **PAUL C. HINZ**

## *Completes Arrangements to Engage Miss Stevens*

While in Chicago, where he was attending the Educational convention, July 17, 18 and 19, Al Christy completed arrangements for the engagement of Charlotte Stevens, winner of the recent popularity contest carried on in a Chicago daily, who received as first prize, a trial role in a Christie comedy. Miss Stevens, who will leave Chicago for the studio in about a month, is, in Mr. Christie's opinion, a promising camera subject.

"The success of feminine stars, however," he said incidentally, "depends less and less on looks, as public taste has determined this last year. It is a thing of personality. It is the clever girl, the girl with intelligence who wins out. Similarly with directing a picture—it is the man who has enough personality to make all players feel in sympathy with him, in other words, to inspire others, rather than the man who is a perfect technician, that is the best director."

C. H. Christy announced that the coming season's output would consist of two-reel features exclusively, all plans for producing the five-reeler being abandoned for the time being.

## *"Anatol" for Chicago*

Chicago scoops all other cities in the country in getting earliest booking dates on "The Affairs of Anatol," which has been programmed at the Roosevelt, for an indefinite run, beginning Aug. 15 (which is about five weeks ahead of the national release date). Preparations are being made by Ascher Brothers for a spectacular presentation. "Deception" will have its Chicago premiere at the Roosevelt, Aug. 7.

## *Studying American Movies*

A Chicago visitor from far-away parts this week was Karl Feiges, owner of a chain of picture theatres in Libau, Latvia, near the Eastern border-line of Germany. While visiting his brother, M. Feiges, a Chicago merchant, he has taken advantage of the opportunity to study American moving picture houses and American methods of managing. American stars, he reports, are somewhat of a novelty, but are very popular in his country, some of our robust hero-types being especially well-liked, and it is his intention to negotiate for the territorial rights to a number of features made in this country.

## *Made Scenes for Picture*

Roscoe Arbuckle and Lila Lee spent a few days in Chicago the week of July 18 where several scenes from their latest picture, "Handle With Care," was filmed under the direction of James Cruze. Eighty shots of the loop district were taken at this time, as the business career of the young hero of the story proceeds largely in Chicago.

## *Foresees Better Business*

Mrs. R. Henoch, who as director of one of the largest Chicago houses, the Stratford, holds the most important position occupied by any woman in the industry here, is a commendable example of the habit of cultivating cheerfulness and confidence at this particular time. "Business may not be so good, but why talk about it?" she said recently, with a smile. "Besides it soon will be better." Immediately afterward she began to outline plans for improving Stratford programs, and making a few improvements in the theatre itself.

## *Turpin Visits Chicago*

Ben Turpin visited Chicago for the first time in ten years, Friday, July 22, where he was met by Ben Beadell, representative for the star, who is planning a tour of personal appearances —the first he has ever made. The famous comedian whose career is of special interest to Chicagoans because of the fact that it started here at the Essanay studio, was hailed with enthusiasm at the station, and was given generous recognition by the dailies. Mr. Beadell announces July 24 as the first booking date of Turpin's tour, when he will appear at the Strand Theatre, Milwaukee for one week. Following that he will appear at McVicker's for one week, and beginning August 8, at the Rialto.

## *Optimistic for the Future*

Joseph Gilday, district manager for Famous Players-Lasky, who, after a round of personal investigations made last week, which included the welcome sight, seen several times, of watching exhibitors "holding 'em out," is glad to assert that there is a different and better state of mind than there has been for the past few months. "In the last few days," he remarks, "I have noticed that there is a disposition to shake off the dust of gloom."

## *Returns to Chicago*

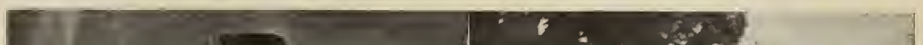
Jack MacCullough returned to his studios in Chicago, after a busy month in New York, during which he completed arrangements for several new undertakings. He will start work immediately on a series of twelve three-reel melodramas which will be handled by the Serial Photoplay Exploitation Company of New York.

## *Ben V. Beadell Resigns*

Ben V. Beadell announces his resignation from Associated Producers with which he has been associated as resident manager, to take effect July 30. Mr. Beadell has been appointed by Mayor Thompson to take charge of the Motion Picture Department at the Pageant of Progress to be held in Chicago on the Municipal Pier, from July 31 to Aug. 14. Charles Goetz, special representative for Associated Producers, will assume temporary management of the Chicago office.

## *Jones Goes to New York*

Aaron J. Jones left a few days ago for New York for a fortnight of golf with A. Zukor. Before leaving Mr. Jones expressed his optimism about next season's business and emphasized it by referring to his recent erection of a new sixty-foot canopy on the Randolph street side of the Randolph Theatre, which cost $150,000, it is said. The new sign is a counterpart of the "Ziegfeld Frolics" sign on top of the Amsterdam on Broadway and is the first of this type to be erected in Chicago.



CAPTAIN JOSEPH MORRISON, SOLDIER AND ACTOR

*It's a long cry from Arabian battlefields to American film studios, but that is where we now find the former French army officer. Playing for over two years with many stars, including the Talmadge sisters, he has made quite a name for himself. He last played with Mollie King in "Her Majesty." Here he is seen as Shylock*

*THERE'S NO TELLING WHERE HE PULLED THAT ACE OF HEARTS FROM—*
*the man in the center picture—but it's all made clear in Goldwyn's production, "The Ace of Hearts"*

## *Great Crowd Attends Impressive Opening of Victory Theatre in Evansville, Ind.*

FEW events in the history of Evansville, Ind., have been heralded with as much enthusiasm as the formal opening on Saturday, July 16, of the beautiful new Victory Theatre. It is estimated that more than 12,000 persons attended the initial performances in the afternoon and the evening.

The Victory, with the Hotel Sonntag, a six-story brick and stone structure in which the theatre is situated, was erected at a cost of $1,000,000 by the Consolidated Realty and Theatres Company, which owns and operates a chain of moving picture theatres in several Indiana cities.

The crowd that gathered at the entrance to the theatre at the initial performances was so great that extra traffic policemen had to be rushed to the scene to preserve order.

A parade of the visitors, mostly stockholders in the Consolidated company's chain of theatres; moving pictures of the throngs outside the theatre; a concert by the Terre Haute Municipal Band, and a luncheon given by the company to its stockholders and officials preceded the formal opening of the theatre.

Scores of floral decorations sent by Evansville business interests and out-of-town friends lined the walls of the lobby and foyer, while on the desk of A. F. Brentlinger, general manager of the company, were hundreds of congratulatory telegrams. The opening attraction was "Wedding Bells," the Associated First National attraction, featuring Constance Talmadge, and four acts of vaudeville.

Byron Bretlinger, manager of the new Victory Theatre, is the son of A. F. Brentlinger, general manager of the chain of theatres of the Consolidated Realty and Theatres Company.

## *Two Fox Companies Answer Damage Suit Brought Against Them by Jewel Carmen*

THE William Fox Vaudeville Company, and the Fox Film Corporation, through their attorney Saul E. Rogers, have just met the issues involved in the suit brought against them by Jewel Carmen the motion picture actress, by filing their answer in the N. Y. Supreme Court, in which they ask that her suit be dismissed.

Miss Carmen is suing them for $43,500 alleged damages, for barring her from carrying out a contract she made with the Frank A. Keeney Picture Corporation, because it was claimed the Fox people had a prior claim to her exclusive services.

Miss Carmen, some time ago brought suit in the U. S. District Court also for $43,500 against both Fox corporations, and she won out, but the decision of Judge Martin Manton, the answer says were reversed in the U. S. Circuit Court, and this was finally sustained on an application for a writ of certiorari in the U. S. Supreme Court, which the Fox answer says should practically put an end to the matter, as her action against them in the N. Y. Supreme Court is identical with the one in the Federal court and should be dismissed.

## *Akers Made Assistant Sales Head for F. P.-L.*

G. E. Akers, formerly branch manager at St. Louis for the Famous Players-Lasky Corporation, has assumed his new duties at the company's home office in New York as assistant to the sales manager, succeeding M. H. Lewis, who has been transferred to the Coast.

Mr. Akers started in the film business thirteen years ago as an errand boy with General Film at Kansas City. He later worked six years as a booker with General Film and then in the same capacity for Famous Players-Lasky, after which he became a salesman at the Kansas City Exchange.

In January, 1918, he opened the company's Omaha office as manager and had such success that a year later he was made manager at Kansas City. In September, 1919, he was made branch manager at St. Louis, from which position he comes to his present one.

## *Paramount Sends H. M. Lewis to Coast*

M. H. Lewis, who for the past year has been assistant to the sales manager at the home office of Famous Players-Lasky Corporation, has left New York for Hollywood to take up his duties as personal representative of the department of distribution at the Lasky studio.

This new and important position was created by S. R. Kent in order to bring about a more perfect connection between the production and distribution departments. Through Mr. Lewis it is hoped to eliminate the frequent changes in schedules which have been so unsatisfactory during previous years. He will also confer with the production department as to the box-office value of proposed product in the field.

From 1913 to 1918 Mr. Lewis was branch manager at Los Angeles. In 1919 he was made branch manager at San Francisco and the following year he was appointed district manager of the Kansas City, St. Louis, Omaha and Des Moines offices.

## *De Havens Leave*

Mr. and Mrs. Carter De Haven, with the two little De Havens, left this week for the East, to spend the remainder of the summer, probably in Atlantic City. They have completed "My Lady Friends," and do not expect to begin another production until fall.

**Mr. Exhibitor:**

**Are You Co-operating?**

**Motion Picture Day**
**August 25th, 1921**

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## John P. Goring Hits Unusual Book Scheme

John P. Goring, the Kansas City Paramounteer, thinks even in the summer, and one of the results of his cogitations comes to hand in the shape of a desk book on the Paramount releases from January to June of this year.

It's a desk book, not a sales catalogue or a press sheet, and it is designed primarily to help the exhibitor, next to help Paramount and finally to aid the printer, who supplied the copies free in return for liberal mention. The index carries the alphabetical list and the releases are placed in their order of their release, each getting two pages, facing.

The first page carries the title and the exploitation material. This is stuff already done, and there are frequent references to material supplied by the printer who published the book, but since most of this refers to matter already prepared, or for which dies or cuts have been made, even this is informative. The facing page carries the program story, notes on the booking, and a list of accessories to be checked off as ordered. Every page is useful to the Paramount exhibitor and the books are in big demand.

But best of all is an introduction by Goring, which shuld be read by everyone, for it comprehends much in little. It runs:

"The first step, preparatory to exploitation, is to closely scrutinize the theatre, both outside and inside. The outside must appear inviting by being clean and well illuminated. The posters and photographs must look fresh and be mounted straight. A little paint, a little polish and a good stiff broom will do wonders. Next, it is mighty poor business policy to attract people inside and then offend or displease them. Music is next in importance to the feature production. Nine theatres out of every ten having orchestras only have them as a matter of the manager's personal pride or that he has been erroneously guided by a very few opinions. It is the CONTINUOUS, subdued, appropriate music that puts a picture over. A good organ with a competent organist costs less and pleases more. Managers also often become so accustomed to the odor inside their theatre that they are unconsciously aware that it is highly offensive. It should not be camouflaged with a lot of perfume as generally an ounce of ventilation is worth more than a pound of scented disinfections. Courteous treatment is appreciated and remembered by customers. Under this heading also comes the elimination of the peanut and popcorn eaters, snorers and loud talkers. Proper projection is not to be overlooked.

"The compiler of this little catalog does not claim originality of all the exploitation ideas contained herein and apologizes to other exploitation representatives whose thoughts have been incorporated."

The best thing is this is the statement that managers unconsciously become accustomed to the odor of their house. This is a new thought that should be tested by every one.

## Fake Phone Calls Told of Exploit

I. C. Hollway, of the Theato Theatre, Anniston, Ala., recently used a large searchlight on top of the theatre to advertise Mary Pickford in "The Love Light." That seemed to him to be all right as far as it went, but he wanted to make certain it would be talked about.

He had a young woman call up a selected list of telephone subscribers and when the other end replied she would get off something like this: "Is this 225? No? Oh, I beg your pardon. I wanted 225. I wanted to find out what that huge light is uptown. So sorry." Then she would hang up and pretty soon the number called would be plugging in to ask someone else the same question.

It cost about $4 to get the light installed and pay the telephone girl and it boosted receipts about 25 per cent. You don't have to call up the entire town. Twenty-five or thirty calls, well placed, will start an endless chain.

## Made Giant Luggage Sell the Salesman

The average showman feels that he cannot buck a convention. He lays down and plays dead all through the festivities, and then yelps that there is no money in conventions. A few of the live wires feel differently.

A. C. Raleigh, of the American, Butte, was not going to quit cold when the Elks and the Eagles hit the mountain town for a joint celebration.

He figured out that if he had the right sort of a show he could get a few hundreds out of the thousands who came to town. He argued that not all of the conventioners were going to be busy all of the time. He even hoped that some of them would come to see his show if he exploited it.

A lot of them did. He *made* them come in.

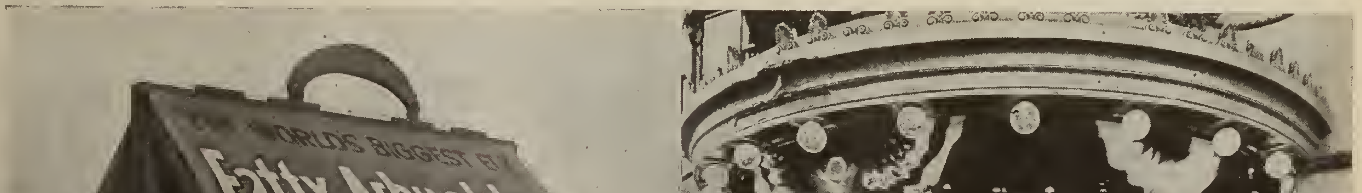
### *Played to the Elks*

He knew that Arbuckle was a member of the Elks, so he advertised him in "The Traveling Salesman" as the biggest Elk and he did it all over. His lobby was masked in to show a satchel and a suitcase, with holes torn through for entrances, and he sent around town a satchel perambulator large enough to cover an auto. Then he strung eight foot letters across the street reading the star's name, with a hand pointing to the lobby, but a gale of wind took this down. He still had enough, however, to get full houses simply because he exploited a suitable attraction thoroughly.

Don't quit when the big show comes to town. Get after the crowds.

## All "Home Stuff"

The Queen Theatre, Galveston, got a very big tie-up with the Brush Electric Company on "Home Stuff" for the Brush people sell electrical appliances for the home, and that's "Home Stuff," too. In return, Manager Maseen permitted the display of the appliances in the lobby, and got a good lobby show, as well.



THIS LOBBY OF ALBRIGHT'S IS ONE OF THE REALLY NOVEL IDEAS WE HAVE SHOWN LATELY

*H. A. Albright, of the American, Butte, was too live to want to play dead when a joint convention of Eagles and Elks came to town. He figured that some of them must want to see a picture show, and perhaps they would want to see his, if he advertised it properly, so he masked his lobby with big grips and then sent a car around town carrying a framework satchel. It got him the business*

# Selling the Picture to the Public

## Used Drawing Contest to Combat a Revival

Revival meetings are almost as bad on the show business as a circus, and when one hit Gadsden, Ala., recently Roy S. Smart, manager of the Imperial Theatre, hustled one on the Evening Journal. The paper ran a two-column cut of Snooky and offered one one month's pass and ten singles for the best copies. Tracings were barred. All drawings had to be in at the end of Snooky's engagement and the paper was deluged with drawings, some of which were decidedly good.

It was a good circulation stunt, and it put the program of the Imperial where everyone could see it, for each story told that Snooky was co-starring with Calara Kimball Young in "Charge It."

Snooky's play was "Beat It," but no one seemed to realize how well "Charge It" and "Beat It" went together, so no puns were made.

Just write it down that the drawing contest is one of the best first aids in hot, cold or medium weather. All you need is a ticket prize and any simple two or three-column cut. Most papers are glad to get contests, and even the New York Evening World is cleaning up with a cartoon contest with $25 in prizes twice a week.

The Poli management started something when they used the first contest for "Black Beauty" at the New Haven house. It has been raging ever since.

## Hyman's Novelties at the Mark Strand

Although Edward L. Hyman has an unexpectedly good dramatic feature booked for the Mark Strand Theatre, Brooklyn, the week of July 31, he is making the chief appeal to patrons on his musical selections and the Harold Lloyd Comedy, "Among Those Present," feeling that the lighter numbers will more surely appeal to summer patrons. This is not guesswork, but is based upon his earlier experiments, for last week he sold the "Irene" selections above the Curwood feature to unusually good results.

EDW. L. HYMAN

He will open the program with the always popular overture to "Raymond;" one of the musical standbys of the better class, and follow with a seven selection condensation of "The Firefly," (Friml.) The selections are "Giannina Mia," soprano solo; "Call Me Uncle," bass solo; "A Woman's Smile," tenor; "Love is Like a Firefly," soprano, the introduction to the third act, which will be danced by two girls, "Sympathy," a duet, and winding up with "When a Maid Comes Knocking at Your Heart," a quartet selection, with the dancers. This will be worked in a woodland set, with a mountain backing. The stage will open dark, with a firefly effect obtained by waving a lamp with a reflector back and forth behind pinholes in the drop, the firefly effect starting with the song, "Love is Like a Firefly." Then the lights come up slowly in pink and amber, gaining full brilliancy at the final selection. The orchestra will be in blue flood throughout.

The Topical Review comes next with "On Sapphire Seas," also by Friml, with a special setting showing the singers seated in the stern of yacht, the only portion of the boat seen. There will be a blue cyclorama backing with a pictured surf and cloud effect thrown from the projection machine, the portion hitting the boat being masked off. A water ripple will be thrown on the side of the boat to enhance the suggestion of motion. By taking a little pains with the mask and getting flowing water, you can actually create the illusion of a boat moving through the water.

Jewel Carmen in "Nobody" will follow and a tenor will break the gap between the drama and comedy with "Onaway Awake," from "Hiawatha's Wedding Feast," Coleridge Taylor. This will be done on the concert stage, and the comedy will immediately follow. This brings up a point which managers will do well to consider. Look over the Hyman programs and you will find that he rarely follows his feature with a production act, for he finds that the cost of the scenery and staging will be largely thrown away since a straight concert number will serve as well here.

The postlude will be the Prelude and Fugue in F, by Bach. This is the nearest approach to anything even remotely suggesting heaviness. The rest of the program is as light in texture as a chiffon scarf—and as cool.

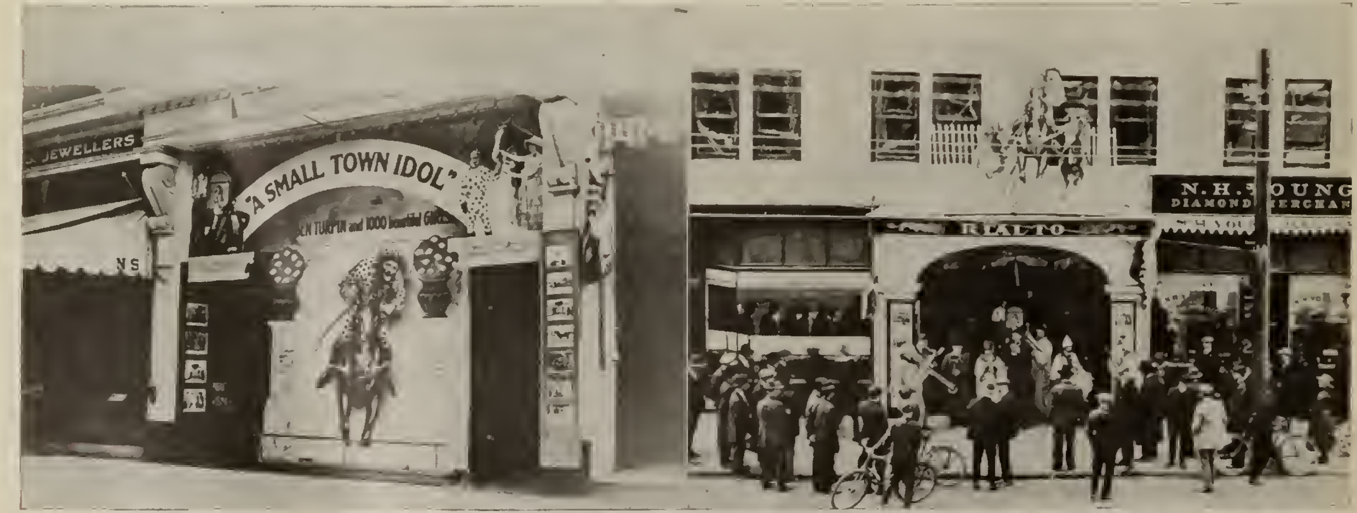
## Canadian Managers Win with Big Exploitation

Evidently "A Small Town Idol" is still on the map, for two of the Leach houses in the province of Alberta cleaned up with it recently, and put it over by using plenty of exploitation.

K. F. Kirby, of the Regent, Calgary, used a cutout of the race from the 24-sheet for a low hanging screen in front of the lobby, getting the effect of the horse dashing at the spectator, with smaller cutouts for the corners of the banner above. He also sent out a truck with the same cutout, and with a cutout of Turpin at a fake steering wheel, which capitalized his zig-zag glance.

J. K. Reith, of the Rialto, Edmonton, skied his race, using the full cutout, because he wanted the lower space for a clown band of eight pieces. He also used the street car stunt with cartoon characters for the passengers, and cutouts of the race on the front and rear of the car.

Both used plenty of posters and other matter, and while their campaigns differed, the net results were the same. They made a noise and they got in the crowd. Usually it does happen that way.



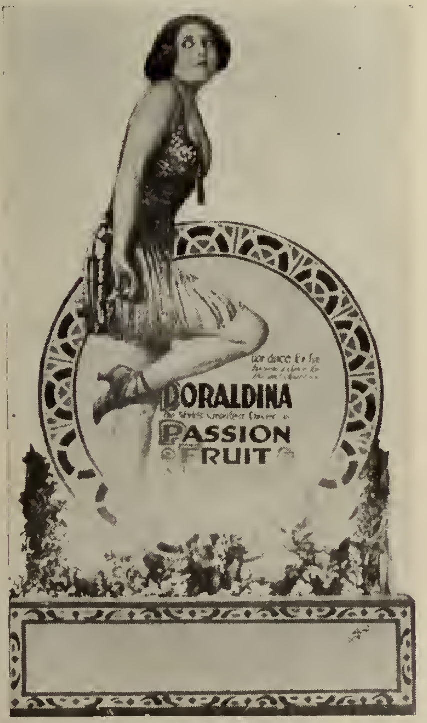
HOW TWO CANADIAN EXHIBITORS PUT OVER MACK SENNETT'S "A SMALL TOWN IDOL"

*F. K. Kirby, of the Regent Theatre, Calgary, let Turpin gallop right out at the incoming patrons; while J. K. Reith, of the Rialto, Edmonton, skied the entire race; but both of them worked hard on this Associated Producers' offering, and both cleaned up real money in the hottest part of an exceptionally hot July. Reith used a street car and Kirby a truck in addition*

# Selling the Picture to the Public

## O. T. Taylor Offers a Suggestion for a Novel Lobby Cutout Design

Here is another good suggestion for a lobby display from O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Wash. He writes that this cut-out brought him a nice business though Doraldina was not known in Aberdeen. The base of the cutout may be retained and used repeatedly, the back being changed to suit. The smaller reproductions show how the side sheets are made to match the centre display, the same general design being used for all three. The uniform lobby is a little more trouble than simply posting the sheets, but it is worth the cost in time and money in the effect it creates.


DORALDINA
The World's Greatest Dancer in
PASSION FRUIT

THE MAIN DISPLAY

### MAKING THE CUTOUT ATTRACT

By O. T. Taylor

When you decide to make a cutout from some exceptionally suitable poster why not put a little more effort with it and make one that will really attract?

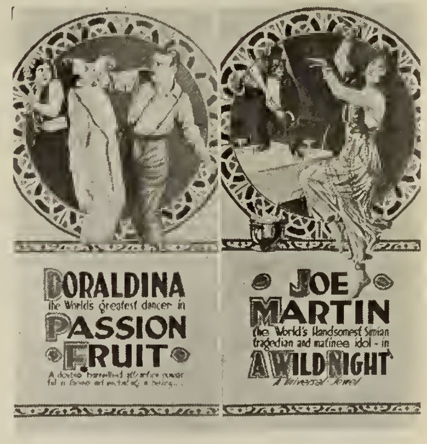
The cutout shown, Doraldina in "Passion Fruit," is simple to make and can be constructed by anyone if the accompanying plans are followed.

Mount the figure to be cut out on wall board and, after cutting, nail a light strip of wood, such as 1x2, on back to further brace it, H fig. 1, 2. Cut the ends for box, A fig. 2, to shape desired and nail to each one the wood strips B. A piece of 1x2, the proper length, for bottom cross piece, C fig. 1, and another from ½x3 for top cross piece, D fig. 1, 2, on which tack wall board front of box.

Nail together two pieces of ½x3 the length of box, E fig. 2, and bore the necessary holes for light sockets; fasten this into box by nailing through end pieces.

A strip of wall board laid on slant under lights will finish up the otherwise unsightly opening. To fasten cut out to box nail lower part to wood strips BB fig. 1, 2.

Build flower box, G fig. 2, and place into opening left for it; fill with earth and plant the garden. If used for short time only, cans containing water and filled with cut flowers may be used instead of box.


DORALDINA
the World's greatest dancer in
PASSION FRUIT
JOE MARTIN
the World's Handsomest Simian tragedian and matinee idol - in
A WILD NIGHT
A Universal Jewel

THE MATCHED DISPLAY

Although this display shows a hand lettered and stenciled panel this feature may be dispersed with and the regular printed title sheet used.

As showed in this picture, it was made part of a uniform lobby display; the other paper, including comedy, being treated in a like manner.

Colors: Ground light yellow stenciled in blue and orange. Lettering black, initials orange with medium yellow outline. Four lamps, two red, two purple, gave the white flowers used in this display a dainty coloring.

## Special Post Cards for the Todds and Baileys

Something distinctive comes in from Los Angeles where special postcards were gotten out for Irvin V. Willat's "Down Home" at Miller's Theatre.

Handwritten postcards were sent to all the Todds in the Los Angeles telephone book, signed by Dabney Todd telling that he is in the movies and to be seen in "Down Home." Then all the Baileys got a letter from Cash Bailey, telling that Dabney would be seen in a play called "Down Home," which Cash "thinks" is to play Los Angeles the following week.

### *Gives a Personal Touch*

The two names, of course, are those of characters in the play, but the hand written cards give a personal touch that had the Todds and the Baileys and all their friends guessing, and the newspapers took up the stunt after numerous requests for information had been received.

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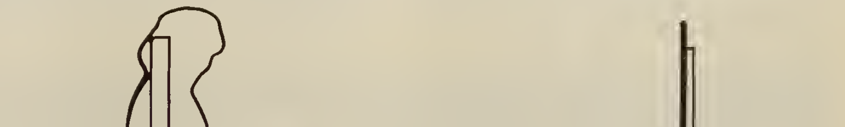
James A. Marcus, who played the part of Hobba, the grocer, when "Little Lord Fauntleroy" was first put on the road as a stage play in 1888, has been chosen by Mary Pickford to portray this same role in her film version of this celebrated story, which the United Artists will release in the fall.



O. T. TAYLOR'S DETAILED PLAN FOR THE CUTOUT

*Here is something really artistic in the line of a lobby cutout. It will make people stop and look where straight cutouts would fail, and they will go away with the feeling that a picture so cleverly exploited must be worth while*

# Selling the Picture to the Public

## *Parade Cost Little But It Helped House*

Roy L. Smart, of the Imperial Theatre, Gadsden, Ala., planned his lobby material with a view to using it in a parade when he was ready to put over the first episode of "The Avenging Arrow." Two arrows, seven feet long, were prepared to be hung on the marquise for each episode. They formed the chief pieces in a parade of about fifty boys. He also had three banners, which were also used jointly in the lobby and the procession.

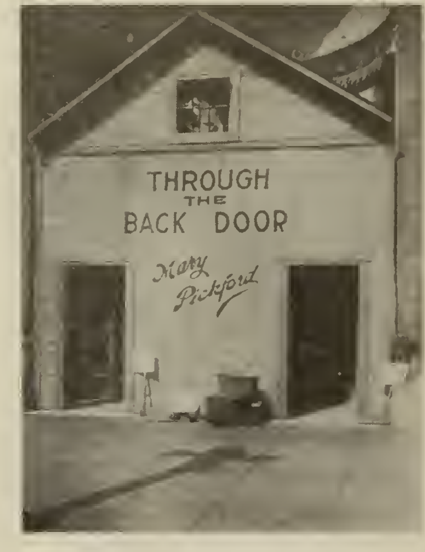
Some of the kids were mounted on ponies and dressed as Indians while others were cowboys, and there were a few clowns as well as a couple of Fatty Arbuckles, to advertise "The Traveling Salesman," which was the long feature. All of the material was lettered up: "Follow the arrow to the Imperial. See 'The Avenging Arrow' Now!"

Each kid carried a balloon lettered, "'The Avenging Arrow,' Imperial, Every Saturday." And the balloon and a pass to the first episode paid off the boys. The balloons cost $7 and a parade permit $2.50, which gave a strong ballyhoo for less than $10 and 50 tickets.

## *Paid $15 to Pull in Hundred and Quarter*

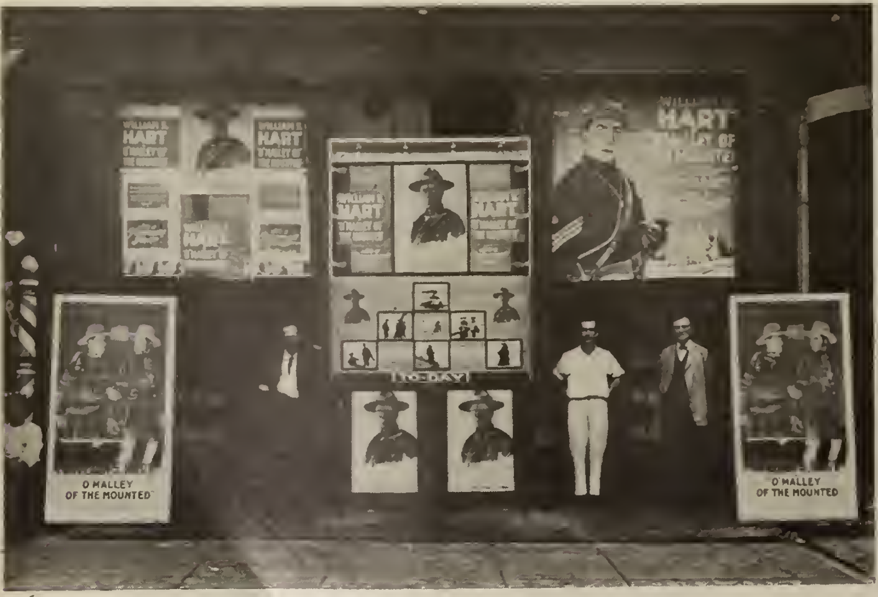
Paying $15 for $125 is pretty good inventing, but that is what Stewart Bird, of the Belveder Theatre, Tuscaloosa, Ala., did on Mary Pickford in "Through the Back Door." It's a college town, and the business is best when the students are around, but Mr. Bird read Lem Stewart's special letter on this picture and felt that it should be exploited strongly, so he copied the back door idea, which originated on the Southern Enterprises circuit, and he made a neat bonus on the stunt. More than that, he made that many more pleased patrons, and they will be worth many times the $125.

The lobby of the Belvedere is semi-circular and highly ornamental. The metamorphosis had no small part in the effect, though the main idea of the front is to sink in the title. It was something so different that the child that exists in all grown persons wanted to go through that door, and the only reason for doing so was to see the performance. Judging from the cost this is a scenery front, though it is very well painted. The usual display of back door bric a brac is evident, and we like the cutout of Miss Pickford in character which shows at the upper window. This gives a very definite touch to the atmosphere. This back door stunt has probably cleaned up more money on this picture than any other exploitation idea used in this connection.



*MR. BIRD'S BACK DOOR*

*Send Us Your Exploitation Stunts—They May Help Other Showmen*



*BILLING LIKE A CIRCUS CATCHES THIS TOWN*

*The Keenes, who run the Oxford Theatre, Oxford, Ohio, believe that lavish billing is the best exploitation for their 2,500 town on the theory that they come to the circus because of the paper. Results seem to prove their argument*

## *Makes Own Heralds Gets What He Wants*

D. M. Bain, advertising manager for the Howard-Wells houses in Wilmington, N. C., sends up a little folder herald he got out for "Dinty" with the explanation that he finds it much more profitable to print his own than to use the cheaper stock heralds and take whatever he is given.

He knows precisely what will hit his patrons, and by using novelties he puts the show over better than he could with the rather perfunctory stuff he can get in stock.

The "Dinty" herald, for example, is a six pay railroad folder, with pages 3 by 3½ inches. On the front cover is about three-fourths of Wes Barry's face so placed that the cut seems to run off the page. The only type is "'Ullo! Guys!" The first inside page uncovered shows a vignette cut and "'Member me?" The text identifies him as the kid in "Daddy Long-Legs" while the second hooks up with a personal chat on "Dinty" and the third is the regular advertising with the house and date. The back has two blank pages.

It costs a little more than the regulation herald, but if it brings in ten dollars for extra dollars invested, it looks like a pretty fair business deal, doesn't it? That's about what it does. Mr. Bain doesn't spend money just for the sake of spending. He wants to spend only when it will pay a good profit, and usually that is what he does.

## *Elaborate Hook-up With Photographer*

The "Spotlight," the snappy little organ of the Southern Enterprises Texas houses, reports that J. P. Harrison, of the Hippodrome, Waco, is one corner of a new-style triangle.

There is a large department store which, for a business getter, offers to make six pictures of any child for sixty cents. The pictures are two by five inches. All pictures are run in the News-Tribune with a short write-up and also are flashed on the screen at the Hippodrome.

The store supplies the slides to the theatre and the cuts to the newspaper. It makes its own slides in the photographic department, and it gets a reduction on the cost of the cuts by having a "flat" made, putting through enough of the pictures on one mount to just fill one of the glass plates used in making cuts.

Even at that the cost to the parents is far in excess of the material used, but it is counted as good will advertising. The store gets the mothers into the place, and most of them make other purchases. There is also a chance to sell a framed enlargement. The newspaper gets circulation and the theatre, which makes the most direct and apparent profit, sells tickets to the child and its friends.

## *Sells Small Towners with Circus Billing*

The Keen brothers, who run the Oxford Theatre, Oxford, Ohio, stick to paper to sell their 2,500 town. Oxford and all the countryside responds to the lavish billing of the circus, and that is where the Keens got their idea. They purchase more paper than most houses in towns twenty times their size, and put it all over, and not merely in front of the house.

As a result, Norman M. Dixon, the Paramounteer, who has been helping them plan the campaign, reports that they broke all house records with "O'Malley of the Mounted" and did it in hot weather. It won't work everywhere, but it work in Dixon, and that is all the Keens care about.

# Selling the Picture to the Public

## *Offered Sample Copy in Strand Lobby*

Giving a sample copy of the picture on exhibition is not a wholly new stunt, but the idea has not been worked lately and the First National publicity department has dug out a machine that is entirely automatic, which is a new feature. It used the device with a 250 foot trailer for Norma Talmadge in "The Sign on the Door" and repeated on "Nobody."

*THE STRAND BALLYHOO*

If a big Broadway house finds that it builds business, it is probable that houses in the smaller towns can afford to jolt their "dignity" a bit to make some real money. The machine is slightly larger than a victrola cabinet and is self-contained, including the screen. The film is fireproofed, and with a mazda lamp all that is necessary is to throw on the juice and go away and forget it.

## *Sold Fishing Tackle On a Window Display*

It looks as though those who had Charles Ray first run in "The Old Swimmin' Hole" goes the short end of the stick, for these hot days the appeal of cool water and urban shade is irresistible. The appeal made through window and lobby displays reacts to the picture. You want to go and see it and when you do go you find it as cool as a snow scenic.

Ole M. Nelson, of the Majestic Theatre, Grand Junction, Col., got up a good window for the picture at a cost of $3.25 plus eight passes. He landed a hardware window and hooked them to the fishing tackle, the sign reading to the effect that it was also a good fishing hole and suggesting that tackle be purchased of the store.

A foundation of grass mats was laid about a zinc pan, which served as a pool. This was masked in with fine sand. An old mill and a water wheel, which was really turned by a geared motor, gave life to the scene, with a lot of china dolls distributed about.

It sold tackle and tickets and it sold a lot of tickets. And it helped cool off a lot of people through suggestion, and that is a kindly act these hot days. Be kind to your patrons if you book this film. Why not offer a reasonably good cash prize for the best swimming hole? In most towns you can make this a big stunt.

## *Raffles Still Lives*

Herbert H. Johnson, of the Luna Theatre, Lafayette, Ind., adapted the Raffles stunt to First National's "The Girl in the Taxi." You asked any woman on the street or in stores in the downtown section in the morning if she was the girl in the taxi. If she said "Yes" she shucked out five tickets.

The exact hours were not announced, but it was told that the girl would take a two-hour swing on a shopping trip every morning the film was showing, and the merchants hooked up with the idea in their advertisements because it brought the women downtown in the slack morning hours.

## *Takes a Vacation*

Herschel Stuart writes that the snappy little "Spotlight" is being given a vacation while the editorial staff take their outings. We hope they do not forget to resume it when the vacation season is over, for it's a mighty good little sheet, fertile in suggestions for exploits.

## *Money Back Proposition*

Ralph Windsor, of the Star Theatre, Portland, Ore., revived the old James Oliver Curwood Universal production, "Paid in Advance," and boomed Priscilla Dean, Dorothy Phillips and Lon Chaney as the stars. They were merely featured players when the story was made; one of the early Jewels.

It was announced as a reissue, but Windsor added that anyone who had seen it before could have their money back at the box office. Business was unusually good, but there were few applications for refunds, for the clientele has largely changed, but the offer made considerable talk and aroused great interest.

## *"Peck's Bad Boy" Gets Into Coal Business*

Jackie Coogan turned coal salesman down in Knoxville, while he was playing at the Riviera Theatre in "Peck's Bad Boy." Bill Drumbar got him the job and didn't collect his employment agent's fee, either.

Drumbar figured that he would swing the story best with a kid parade, and he figured also that there must be some way of beating the old free newspaper hook-up.

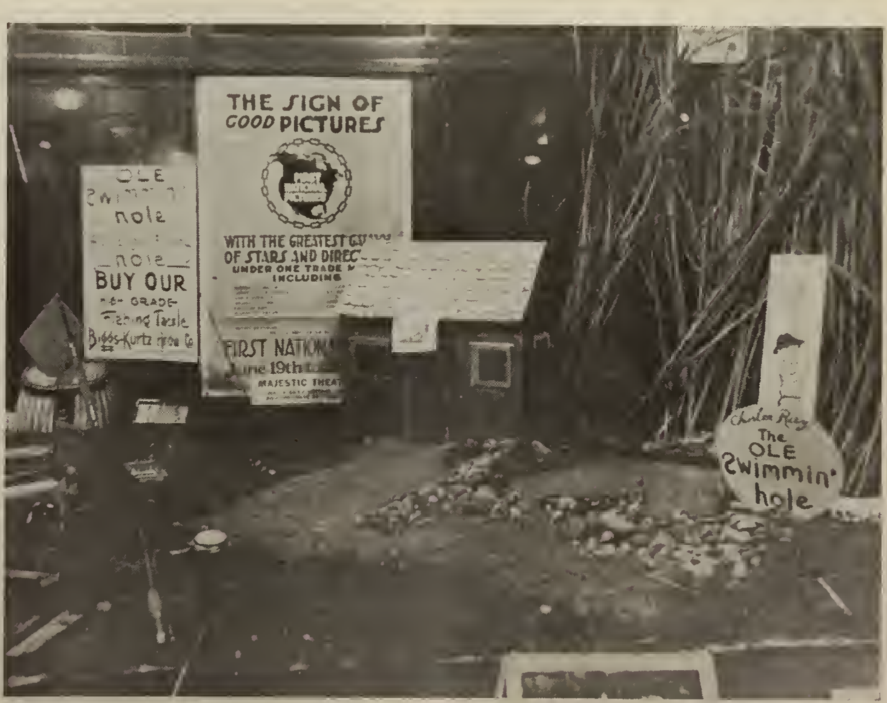
W. W. Comer, of a local coal company's retail department, is a firm believer in newspaper work and frequently takes pages to boost his summer business. Drumbar decided that Comer had the best teeth for biting into a good scheme, so he nominated him. But he didn't go down to Comer and spring the stunt. He sold the advertising solicitor of one of the daily papers, who offered the idea to Comer as his own. Comer saw the advantage, and declared in, and after some talk Drumbar "permitted" himself to be talked into line.

### *After the Fourth*

July 5 was selected as the proper day, and the coal company took first pages, then three-quarters and then half pages, telling all about it, with the usual free write-ups. Then Drumbar hooked in his theatre ads. Any kid who reported for parade was to get a ticket and a souvenir hat and a popgun.

About 800 kids turned out and paraded, led by a jazz band on the coal trucks. They were motion photographed and then paraded again and back to the theatre. Then they went home and told their parents what a good show it was and the business held up for the remainder of the engagement.

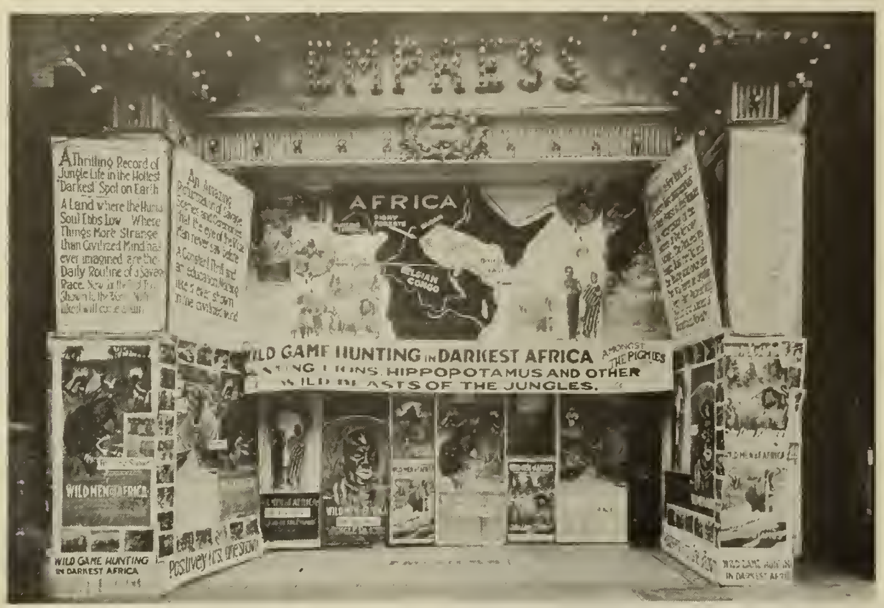
And Drumbar sold his tickets instead of giving them away. That's the big angle.



*THIS WAS A HARDWARE STORE, BUT IT WORKS FOR SWIM SUITS*

*Ole M. Nelson hooked up this window display for "The Old Swimmin' Hole" to a hardware store on tackle, but you can use the same idea to help other stores get rid of their bathing suits as well, and they will appreciate the help you give them just now*

# Selling the Picture to the Public


EMPRESS
AFRICA
BELGIAN CONGO
A Thrilling Record of Jungle Life in the Hottest Darkest Spot on Earth
WILD GAME HUNTING IN DARKEST AFRICA AMONGST THE PIGMIES
LIONS, HIPPOPOTAMUS AND OTHER WILD BEASTS OF THE JUNGLES.
WILD MEN OF AFRICA
WILD GAME HUNTING IN DARKEST AFRICA
Positively it's the show

*LARGE MAP OF AFRICA SOLD VAN DENBERG PICTURES*

*This stunt was arranged by C. C. Wallace, of the Washington Paramount exchange, after Harry Swift, Paramounteer, had sold J. H. Notes, of the Empress Theatre, on the idea. It looks like a dime museum, but it sold like a circus. So who cares?*

## *Harry Swift Proves He Can Change Pace*

Harry Swift, who used to Paramounteer in Albany, has gone down to the National Capital to help out where they need help to coax people off the front stoops. Washington is not a good show town in summer, but they can be made to come in, as Swift demonstrated.

First he sold J. H. Notes, of the Empress Theatre, on the idea of exploiting the Van den Berg pictures in Central Africa. Then C. C. Wallace, the Paramount Exchange manager, helped to put on this big display, the main point of which is the map, showing the route of the expedition.

This appeals to precisely the sort of people to whom the pictures will most strongly appeal, and sold even better than the lavish display of signs, which were used to attract the less scholarly.

The front is inartistic, but no one is going to care about that if it brings in filled houses in the middle of a Washington summer. Something like that is needed to jolt them in off the pavements, and the opulent language of the top cards would sell even a Senator.

It's good work but we always knew that Swift knew something besides windows.

## *A Good Novelty*

Rick Ricketson, Seattle Paramounteer, has devised a clever novelty for "The Witching Hour" in the shape of a clock face with the hands pointing to two. At the left is a silhoutte of the court room scene. Printed on blue stock and cut to circular shape, it is attractive and unusual. It worked well for the American Theatre, Portland, and will probably be passed along, the same as the die for the hand for "Too Much Speed," which Eli M. Orowitz handles.

## *Play Them All Up*

Don't despise your small features just because they happen to be short lengths. You want to pull everyone you can in hot weather, and often a comedy with an attractive title or something in the news weekly will bring out a few whom the main title cannot coax. To most people a cup of coffee is not much good without milk and sugar, and yet they think of it as a cup of coffee and not a cup of coffee and milk and sugar, but during war times a restaurant with plenty of sugar got the business. Advertise the sugar and the milk, too; not merely the coffee.

## *Toy Train Equipment Doubled the Receipts*

F. J. Miller doubled his average summer receipts for "The Traveling Salesman" merely through a simple exploitation stunt that anyone can work—now that Mr. Miller has figured it out.

They had the picture at the Modjeska Theatre, Augusta, Ga., one of the Southern Enterprises houses, and Mr. Miller borrowed a toy train outfit from one of the toy stores, which loaned the layout in return for the advertisement.

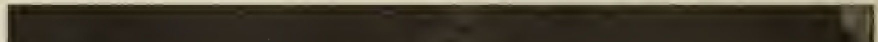
### *Had Everything*

They had everything that comes with toy trains, tunnels, trestles, switches, safety gates, signal shanty, safety devices and a station. The train would roll into the station, a real telegraph instrument would click off orders and the train would go on again. The picture cannot do the outfit justice. It can give only a general idea, but the suggestion is there for you to use.

A boy was hired to operate the train which was of the electrical type, and he got four dollars for playing all day and they had to send for his mother to come and take him home before they could rip up the tracks at the end of the run.

It helped the sale of toy trains to envious kiddies, and it sold the idea of the play to all who crowded the sidewalk. No one kicked about the standout on the second night show. They were having too good a time.

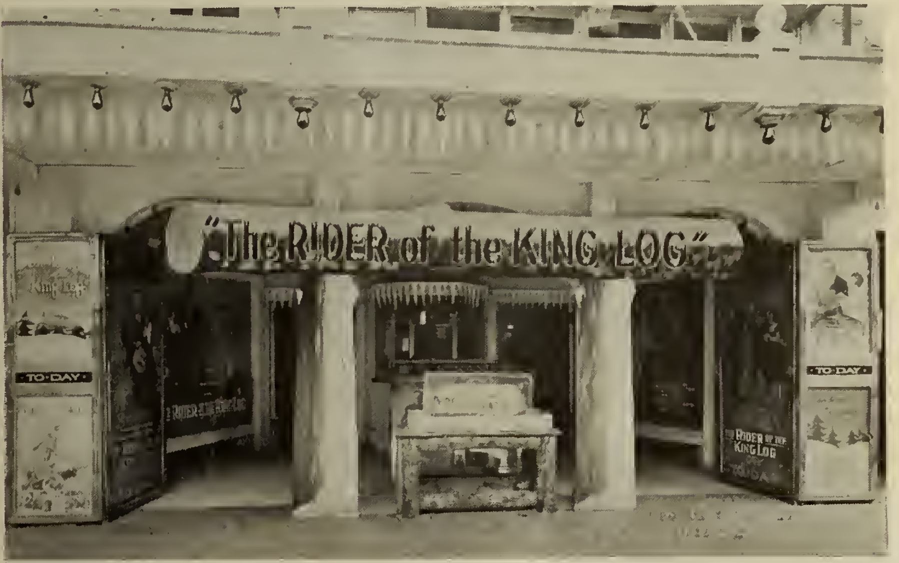
In the background is shown a cutout of Fatty with a wagging head, which helped to get attention, though no attractor really was needed.



*THIS IS THE TRAIN THAT CARRIED THE TRAVELING SALESMAN*

*This doubled the receipts of the Modjeska Theatre, Augusta, Ga.; and, as the outfit was loaned, it cost only $4 for the kid who acted as train dispatcher, yardmaster and conductor. It blocked the sidewalk day and night*

# Selling the Picture to the Public



USED ICE SUGGESTION TO AVOID A HEAVY FROST

*Abe Levy, of the Strand Theatre, Waco, Texas, snapped at the Associated Producers' "The Rider of the King Log" and froze into a block of ice the announcement that it was "filmed below zero" just to cool the Texan spines and get them in*

## *Sold Frozen Facts in a Texas Summer*

Getting business down in Texas in July and August is not exactly the easiest thing in the game, but Abe Levy, of the Strand Theatre, Waco, is on the lookout for cool pictures, and he snapped up the Associated Producers' picturization of Holman Day's story of the Maine woods; "The Rider of the King Log."

He built icicles around his lobby supports, had others pendant from the ceiling, and then, to cap the display, he froze into a card the announcement that it was "Filmed below zero," which is the actual truth about parts of the picture, for much of the snow stuff was made with an overcoat on the thermometer to keep it from freezing to death.

Boston and Waco alike have seen the opportunity, for the Gordon house in Boston also used the woods appeal in putting this story over. This is the time of year for the ice lobbies, but they are coming in rather slowly, though they worked well last year, and there are a number of releases that lend themselves to this sort of decoration.

## *Dressed His Harem On a Stingy Three*

E. E. Collins, of the Opera House, Greenville, Texas, sends in a picture of his harem for a "Kismet" ballyhoo, adding that the girls would not get out of the car and pose alongside as the costumes were too thin. We can't blame the girls, for Collins writes that Mrs. Collins made the entire set of five costumes out of three dollars' worth of cheese cloth. After the ballyhoo the costumes were put on the boy ushers, who welcomed the cool trousers.

As the car went through the streets the girls threw out cards which read "Kis-met" with the last letter so much smaller that you had to look close to see it, but the car speeded up whenever some bold sport sought to accept the invitation, and the girls came through unkissed.

That would be a good stunt anywhere, but when you figure a small town with girls well known to the "younger set," you will realize that Collins was doing something that made as much noise in his town as falling off the Woolworth tower would in New York.

For "Through the Back Door" he hooked up a grocer with a bill which gave half to the house and half to the store, the latter stating "Groceries are one of the best things in life that come 'Through the Back Door,' and the kind we sell bring health and happiness and good cheer." Collins paid the printer and the grocer put them into packages.

For "The Woman God Changed" he used the free ticket hook-up page, and he writes that he has a peach framing up for "Too Much Speed." Well, we're interested.

## *Boy Scouts Helped Exploit Their Show*

Because the local Boy Scout Commission wanted to have the Scout picture, "America's Heritage," run at a local theatre, Roy S. Smart, of the Imperial, Gadsden, Ala., canceled his booking on "The Witching Hour," booked in some shorts that would please the boys, and then told the Scouts to go ahead and get a crowd. He would run their picture, but it was up to them to sell it. He figured out that it would not draw as well as "The Witching Hour," but he also figured that it would do the house more good than a dozen big features, for he realizes the value of the local tie-up with organizations.

He donated 700 postal cards and the Scout Commissioner added 400 more, making 1100 the boys had to address to a selected list.

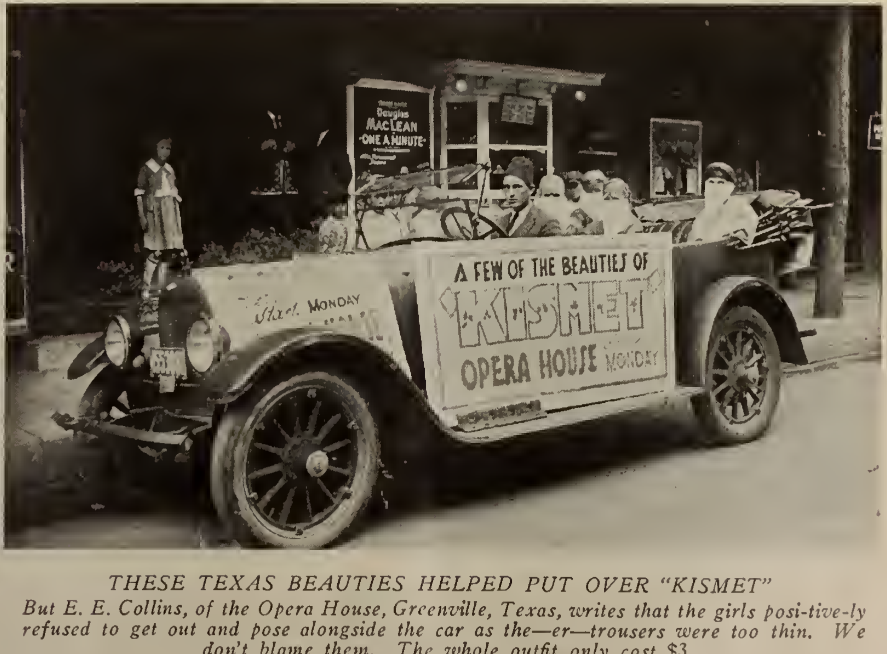
Then someone loaned a truck and the boys built up a camping scene with a pup tent and a camp fire and other Scout features, while they decorated the lobby with a typical array of Scout pictures and trappings and supplied troop flags for the marquise.

And on the day of the showing they paraded the principal streets and to the theatre, where they saw the first night show, and the buglers stuck it out through the second show, sounding their calls to attract attention.

It got the house front page stories for about a week, hand running, and Manager Smart figures that he could not buy the good will that the sacrifice of a playing night gave him. It is ability to grasp at such stunts which marks the difference between a real showman and the bogus manager who cannot see beyond the day's box-office statement.

## *In Correction*

In the issue of July 23 we inadvertently credited to A. C. Raleigh the signboard built for the American Theatre, Butte. Mr. Raleigh is, of course, a memaber for the Jensen and Von Herberg company in Portland, Oregon, and the stand was devised and built by H. A. Albright, who succeeded Mr. Raleigh in the management of the American. Our apologies to both of these gentlemen.



THESE TEXAS BEAUTIES HELPED PUT OVER "KISMET"

*But E. E. Collins, of the Opera House, Greenville, Texas, writes that the girls posi-tive-ly refused to get out and pose alongside the car as the—er—trousers were too thin. We don't blame them. The whole outfit only cost $3*

# Selling the Picture to the Public

## *Got Elks Guessing What Women Will Do*

Butte, Mont., went after business when the Elks held their state convention in the mining city. The Ansonia put out a truck to advertise Harold Lloyd and the Associated Producers' "What Women Will Do."

There does not seem to be any especial character to the tableau, but the Elks didn't care much about that. They looked at the two girls in bathing suits, chewed over the title a bit and decided they would go and see what women did at the Ansonia.

It made a tidy business at comparatively small cost and brought in money at a time when most exhibitors declare that there is no business to be made. Only the other day we watched half a dozen theatres marking time with the streets packed with people who had nowhere in especial to go.

Most conventions bring a few delegates and a lot of plain members who are out for a good time. Give them the right sort of show and the crowd will come in if only to get a place to sit down for awhile.

## *Tin Cans Again*

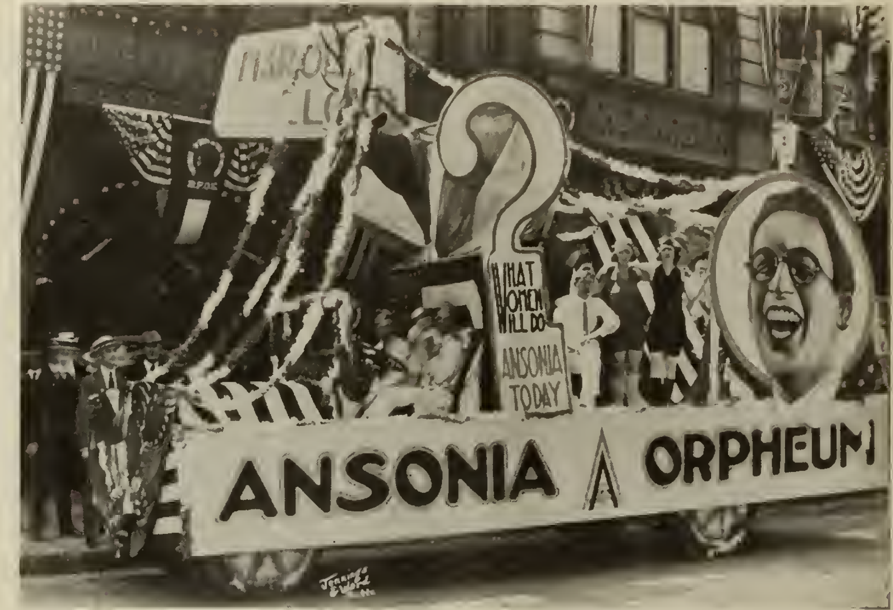
Bill Hartwell, of the Empress, Wichita Falls, Texas, recently worked the tin can matinee in conjunction with the Board of Health, four tin cans being the minimum admission. It brought in 600 cans and a lot of beneficial press comment. Bill didn't care about the cans, but he surely did appreciate the press notices. It helped business. People went to the shows to express their approval of the public spirit the house had shown. They didn't even put it to themselves in just that way, but that is what it really amounted to.

## *Made Truck Parade Replace Campaign*

Denver is one "key city" without a "Too Much Speed" auto reform campaign. They had one recently and did not care for another so soon, so Leslie F. Whelan, the Paramounteer, was up against it for a moment, but he found a way out.

He borrowed a half dozen assorted size trucks, bannered them, got a three day permit for a parade from the police department, and all he had to do then was to lay out a route that would cover as much of Denver as possible, and Whelan only overlooked the alleys.

It just goes to show that if the right man cannot do something, he can do something else, but he can always do something—if you get what we mean.



*YOU GET THREE GUESSES AS TO WHAT THESE WOMEN WILL DO*

*They rode around on the float of the Ansonia Theatre, Butte, to advertise the Associated Producers' "What Women Will Do," and they made a hit with a herd of Elks in onvention assembled in Butte, Mont. A lot of Elks found out!*

## *Coming Baby Contest Gets Quick Interest*

F. Feldman, of the Stratford, (Conn.), theatre, and Albert S. Nathan, New Haven Paramounteer, have hit upon an interest getting plan that promises to serve as an exploit for several weeks to come.

It's nothing less than the old style baby contest with two physicians and a nurse for judges and with motion pictures to be made of the winner.

Announcement is made in the papers, with the statement that full details will be found on the screen, so that gets the motors coming regularly, and though the contest is still in its formative stage, it has already had a highly beneficial effect on the business.

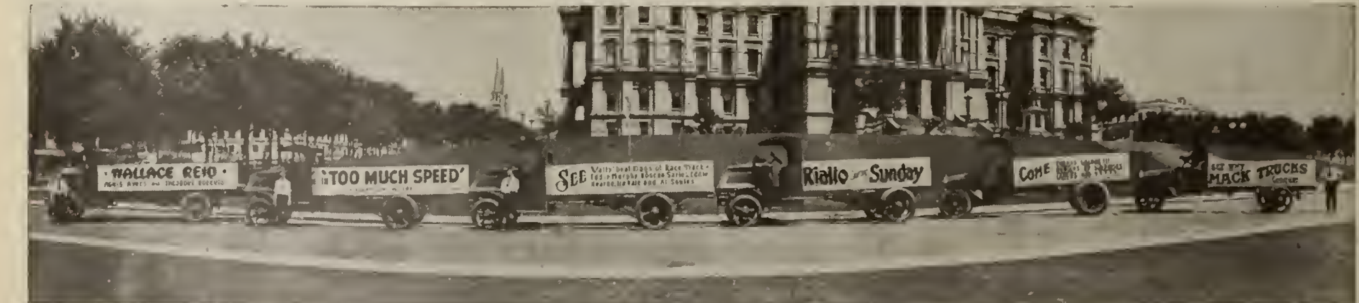
There will be three classes, babies from 2 to 13 months, from 13 to 24 months and from 25 to 36 months, which sounds better than to state it in years, and in addition to the class prizes were will be other prizes for the best decorated carriage.

The babies will be numbered instead of named during the judging, to ensure fairness.

Just to make it seem real there is an entrance fee of one dollar for each youngster, which does not appear to have hurt the popularity of the scheme, though we think it would be better to drop the entrance fee even though mothers will gladly pay the small sum for a physician's valuation of her child.

## *The Time to Hustle*

The time to hustle is when business is poor. Don't persuade yourself into the belief that it's no use trying to get a crowd in hot weather. There is some use trying and you can get a crowd: Last night we saw a 2500 seat house practically full. It was the end of a blisteringly hot day with the humidity near the point of saturation, and about seven o'clock it started in to rain with the evident intention of keeping it up, yet people came out and the actual sale was more than 3,000 seats on the night show; nothing like what it would have been in the middle of winter, but a lot better than a 700 crowd.



*SOME ONE BEAT HIM TO A SAFETY CAMPAIGN, SO LESLIE WHELAN MADE IT A TRUCK PARADE*

*They had just had a real stirup in Denver over the speed laws, and it was too late to hook to that and too soon to start another, so the Denver Paramounteer got the loan of six big trucks, gave them a layout of banners, got a three-day police permit to parade, and "Too Much Speed" got all the advertising it needed without the excessive use of the red hands*

# Selling the Picture to the Public

## *Summer Park Exploited a Big Paramount Week*

George E. Carpenter sprang a special Paramount Week on Salt Lake City in July, instead of waiting until September, because he felt that it would not hurt the Paramount-Empress a darned bit—and it didn't.

Rick Ricketson, Paramounteer for the Utah section, got Waikiki Beach Lagoon to hook in, and the Lagoon management, Andrew Christensen, saw the possibilities and went to it strong.

Wednesday, the deadest day of the week, was selected as the park day and was widely advertised in four newspapers, on the screen of the theatre, and on an auto perambulator.

Prizes were offered for the best impersonations of Agnes Ayres, Gloria Swanson, Wallace Reid, Roscoe Arbuckle, Wanda Hawley, Jack Holt, Lois Wilson, Ethel Clayton and Elsie Ferguson, and these doubles moved through the crowds.

All of the concessions were dressed up. The miniature railway announced that it was not "The Mystery Road" but that you could see that at the Paramount-Empress, and the shooting gallery was supposed to be Bill Hart's range with an appeal to see him in "The Whistle" at the same house. There was even a sign over the swimming pool.

When it was all over, Christensen announced that it was the biggest week day crowd he had even drawn, and he put a Paramount Day on the schedule for next year and has tied up to put on some fashion shows at the Paramount-Empress through the winter.

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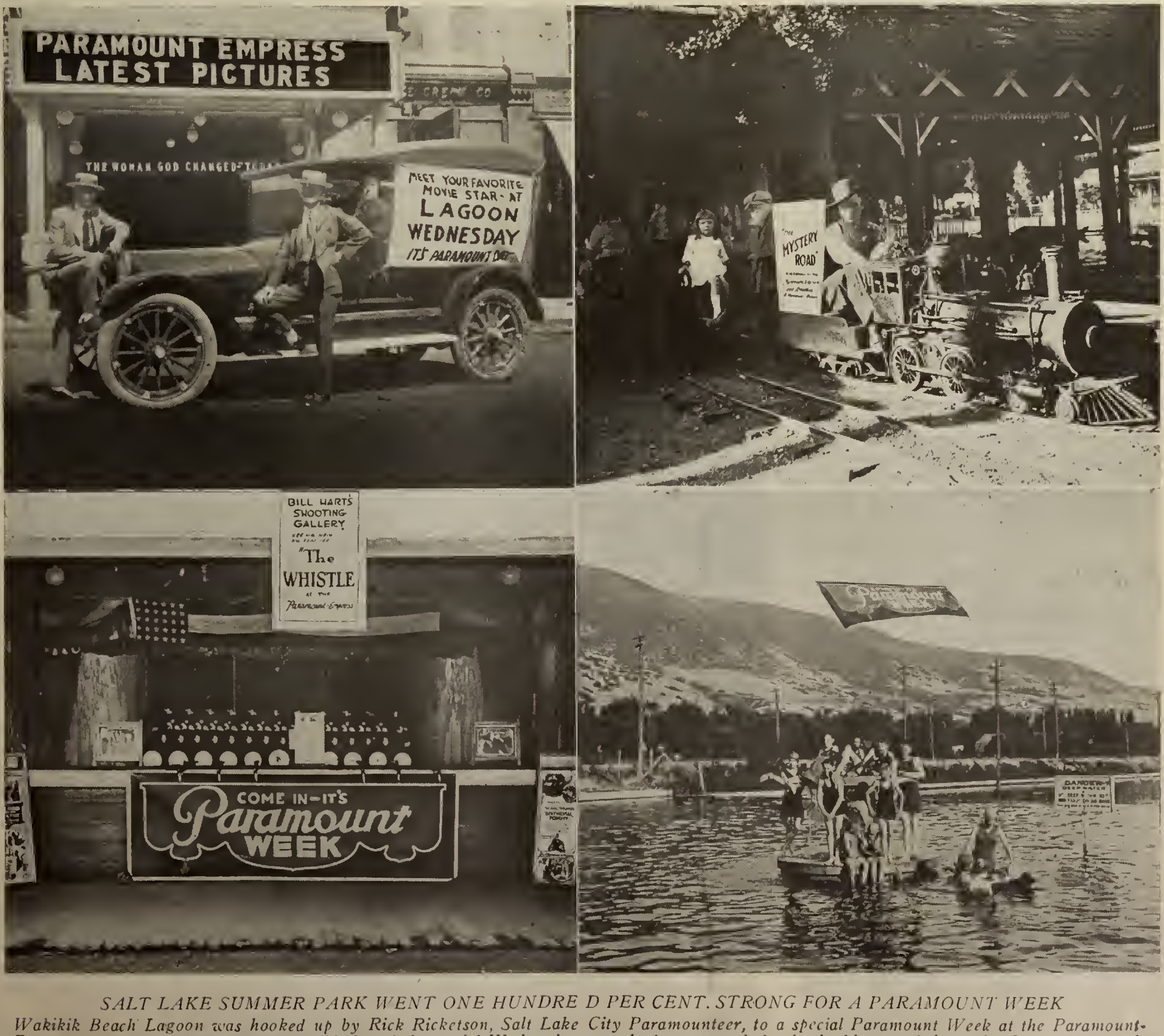
*You never can tell what you can do with your own amusement park until you have had a chat with the manager. Chat him pronto.*

## *Sell Travel Pictures on Timely News Appeal*

Fred V. Greene, the New York Paramounteer, is persuading the houses he serves to sell their travel pictures on a news hook-up with the difficulties of foreign travel.

Lines such as "Burton Holmes brings back true story of Mexico," and "Travel with Burton Holmes and avoid passport tribulations and excessive steamship rates" sell travelogues to people who might not care for the dramatic features.

Greene has persuaded a lot of his clients to come in on the idea, and not one but reports that it pays. Sure it does. We argued that out long ago. Sometimes it pays big, but because people who are attracted to the travel stuff are those too well bred to give vent to loud demonstrations, a lot of managers think that scenics and travel pictures are just fillers.


PARAMOUNT EMPRESS LATEST PICTURES
THE WOMAN GOD CHANGED—TODAY
MEET YOUR FAVORITE MOVIE STAR—AT LAGOON WEDNESDAY IT'S PARAMOUNT DAY
THE MYSTERY ROAD
BILL HART'S SHOOTING GALLERY
"The WHISTLE" AT THE Paramount-Empress
COME IN—IT'S Paramount WEEK
Paramount

SALT LAKE SUMMER PARK WENT ONE HUNDRE D PER CENT. STRONG FOR A PARAMOUNT WEEK

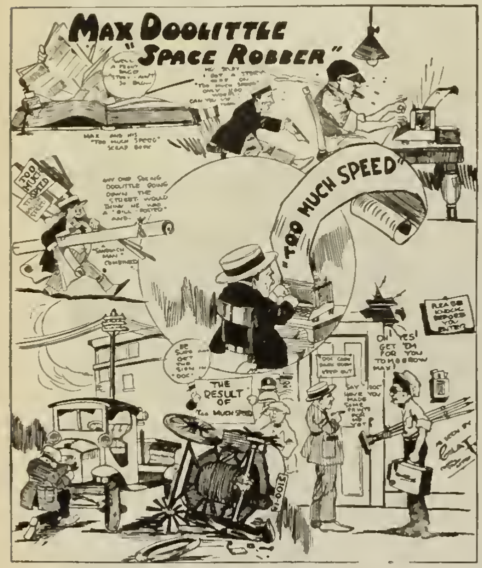
*Wakikik Beach Lagoon was hooked up by Rick Ricketson, Salt Lake City Paramounteer, to a special Paramount Week at the Paramount-Empress, and the park management said that their special Wednesday was the largest week day in the history of the park. It got the crowds out in between spending times, and they are going to have one celebration a year*

# Selling the Picture to the Public

## His Honor Contributed to Doolittle's Stunt

Max Doolittle did so well with his campaign on "Too Much Speed" in Des Moines that the local paper gave him a special cartoon in which he is shown doing a number of the things that helped put the stunt over for A. G. Stolte, of the Des Moines theatre, where the picture played.

They didn't put it in the paper, but hung it in the editorial rooms where the staff could enjoy the humor, and it shows that Doolittle took hold like a mustard plaster.


MAX DOOLITTLE
"SPACE ROBBER"
"TOO MUCH SPEED"
MAX AND HIS "TOO MUCH SPEED" SCRAP BOOK
TOO MUCH SPEED
ANY ONE SEEING DOOLITTLE GOING DOWN THE STREET WOULD THINK HE WAS A "BILL POSTER" AND
A "SANDWICH MAN" COMBINED
PLEASE KNOCK BEFORE YOU ENTER
OH! YES! GET 'EM FOR YOU TOMORROW MAX!
THE RESULT OF "TOO MUCH SPEED"
SAY "DOC" YOU HAVE MADE SOME PRINTS FOR ME YET?

DOOLITTLE'S PRIVATE CARTOON

The Des Moines Paramounteer surely played in luck, for the Mayor, whose proclamation put the campaign into force, was bumped into by another machine and badly busted, and they do say that Max got on the scene with a cameraman with suspicious promptness, and "Too Much Speed," the Mayor and his car did a joint starring tour of all the headlines.

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## Great Case of Scotch Made Strong Men Weep

One of the most compelling stunts for "Sentimental Tommy" was put over for the Columbia Theatre, Portland, Oregon, by A. C. Raleigh, with the connivance of Amike Vogel, the Paramounteer in that district.

A huge case of Scotch was mounted on a truck and escorted by a pipe band and the local organization of Old Soaks, the latter convened in a Lodge of Sorrow. The kilties were hired by the theatre, but the lodge just organized informally and joined the procession.

The lettering read:

A high grade case of
SCOTCH
Love, Humor and Pathos

and the box carried a trade mark suggestive of the ones we used to see and now see no more.

It's a rather violent way of arousing interest in this delicate production, but something had to be done to counteract the warm weather, and it brought the crowd in. Perhaps the patrons thought that souvenirs would be given out.

## A Ticker Tape Told About "The Saphead"

F. J. Miller, of the Southern Enterprises houses in Augusta, Ga., used a clever stunt for "The Saphead" when it played the Rialto Theatre. He obtained a regulation stock ticker and had the tape printed up with captions from the play and other advertisements for the production. This was set on a table in the lobby and operated on a two cell battery from the box office, the machine being fixed to feed out the prepared tape when a button was pressed by the cashier. A toy bull and bear, one on either side of the machine, gave emphasis to the stock exchange coloring of the story, which is the old "Henrietta."

The expense is reported to have been only $2, yet it brought in a large increase in business, for the passers-by would read the tape and get sold on the story.

We don't know just how the deal was swung, but the Western Union controls the tickers and could probably explain the stunt. In a large city you ask to be put in touch with the Commercial News Department, which has charge of the stock quotations.

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## Made It a Trade Mark for a Brand of Bread

When the Blue Mouse Theatre, Minneapolis, booked in "Mother o' Mine," it looked around for exploitation ideas, and one stunt was landing the play title on a bakery for a new brand of bread.

In was pointed out that the baking company could capitalize the advertising done for the attraction, and as a result a dual campaign was started in which each helped the other, and the Associated Producers offering and "Mother o' Mine Buttercrust Bread" took off to an even start.

## Local Picture Used to Sell "Reputation"

One of the best engagements at the Arcade Theatre, Jacksonville, since the hot weather set in was brought about through the use of a locally produced picture for Priscilla Dean in "Reputation."

One of the department stores paid $100 for the making of the film, which showed women entering and leaving their store, care being taken that the sign of the store was prominently displayed, for this was the only direct advertising carried.

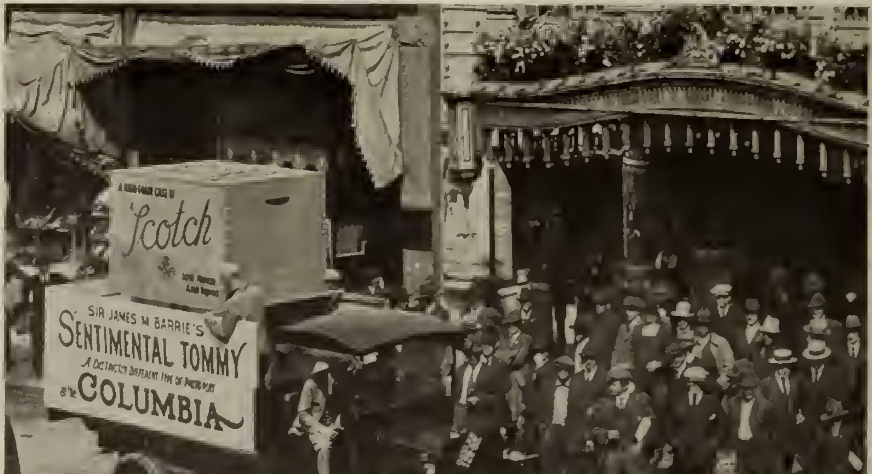
The production was alibied by the statement in a news story that the store had taken sides in an argument as to whether the women of Jax reserved the reputation of being well dressed and had caused the picture to be made to decide the question.

### Arcade Came In

Then came the story that the Arcade had arranged to show the picture along with "Reputation" that all might see and decide for themselves. The picture was carefully edited and titled and the closest they came to advertising was the opening leader which read: "Speaking of Reputation, one of Jacksonville's leading department stores offers pictorial proof that the women of Jacksonville deservedly hold the reputation of being well dressed."

That was all, but it was enough to put the store over, and the store put the picture over by giving windows to the posters, and having one sheets in the entrance doors. Three thousand "scandal" sheets were used, the store wrapping 2,000 in parcels sent out while the remainder were put into the afternoon papers on carrier routes, and a hundred of the merchant tie-up cards were placed.

Following a three day local celebration, when a slump was to be expected, business proved to be the top mark of the summer season. And all it cost Phil Gersdorf was $50.

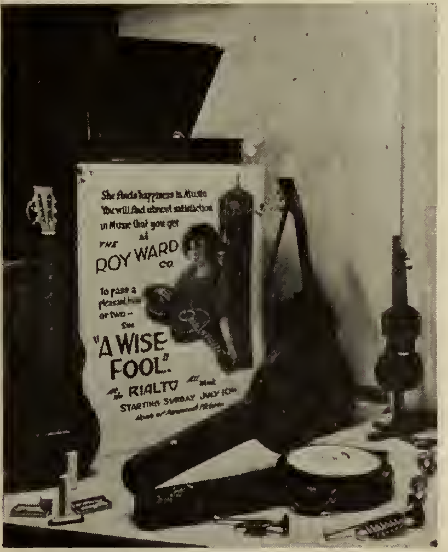


GOSH! DOESN'T THIS BRING TEARS TO YOUR EYES?
*Amike Vogel, Seattle Paramounteer, and A. C. Raleigh, of the Columbia Theatre, Portland, collaborated in this stunt, and even the license tag was jagged. Look at it! The truck had a kiltie escort as well as the Old Soaks' Lodge*

# Selling the Picture to the Public

## "Wise Fool" One Sheet Gives an Easy Hook-up

Albert S. Nathan has found it easy to land stores in the New Haven Paramount district, by passing up the one sheet cutout with hand lettering and a display of guitars and banjos.


She finds happiness in Music
You will find utmost satisfaction in Music that you get at
THE ROY WARD CO.
To pass a pleasant hour or two – See
"A WISE FOOL."
At the RIALTO All week
STARTING SUNDAY JULY 10th

NATHAN'S MUSIC STORE HOOK-UP

It made a very effective display, and it helps the merchant as well as the attraction and so helps to sell him on a more pretentious tie-up next time. That's one of the chief advantages of a small card. You get in, prove your proposition, and are in a position to ask for more next time.

## Had Police Permission to Copy Their Summons

Albert S. Nathan hooked the New Haven Automobile Club to the "Too Much Speed" and then the Paramounteer obtained permission from the police to duplicate the red tags they tie to steering wheels to summons owners who park their cars beyond the time limit. There was a perfect copy made except that the wording was changed to read, "You are Summoned to appear at the Rialto Theatre, New Haven, to answyer for not attending regularly to see the most wonderful show in town." This followed the lines of text in the official card, but it would have been better had the card read that the recipient was summoned to attend the Rialto to witness a performance of "Too Much Speed."

### *A Better Wording*

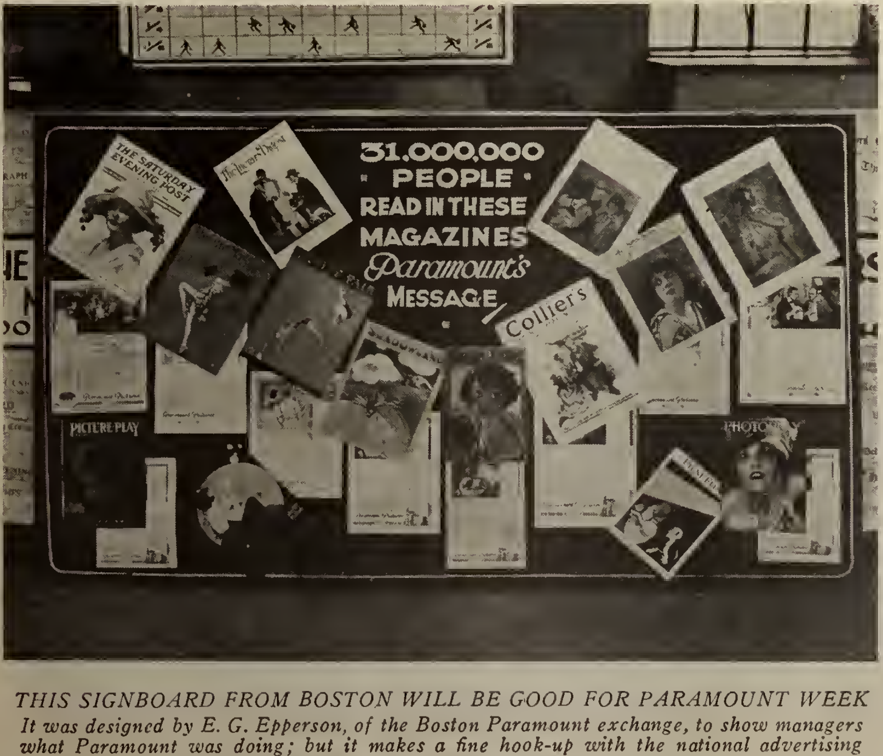
A good wording would have been: "You are summonded to appear at the Rialto Theatre any day this week to witness a performance of "Too Much Speed" and the title should appear in almost as large a type as the "summoned" which is the one big line on the card. As it was the "Too Much Speed" appeared only on the back of the card, and there was no direct hook-up.

## Kicker in Stunt

E. E. Collins, of the Opera House, Greenville, Texas, used the thumb print stunt for "Outside the Law," letting the Chief of Police award a six month's pass to the person whose print most nearly resembled that of Priscilla Dean.

Lots of others did that, but Collins put a stinger in by following with a humorous story in the local paper telling how crime had decreased in Greenville now that the Chief had the thumb prints of most of the population.

That part of it is new.



*THIS SIGNBOARD FROM BOSTON WILL BE GOOD FOR PARAMOUNT WEEK*

*It was designed by E. G. Epperson, of the Boston Paramount exchange, to show managers what Paramount was doing; but it makes a fine hook-up with the national advertising for the special week. Get the magazines then and use the idea*

## Kilted Distributor Told of Barrie Play

Max Doolittle, Paramounteer in Des Moines, suggested to Robert Worl, manager of the Rialto Theatre that he get a Scotch boy to distribute cards for "Sentimental Tommy" and Worl put over the scheme in real style with a well dressed kiltie, who handed out cards reading, "'Sentimental Tommy,' the most unusual lad you ever saw. The Rialto Theatre, all next week."

That got the crowd and the better class of patrons, teachers, professional men and women, and the library list were reached through the appeal of Barrie's name.

THE KILTIE DISTRIBUTOR

Doolittle doesn't claim that it broke all house records, for he knows we know from recent experiences that they don't break records out in Des Moines when it is hot, but he says that it made the best showing that any picture has done in some time in the superheated section. The sun makes the tall corn for which Iowa is famous, gain its height, but it does not build up box-office receipts.

## Amateur Nights Help the Summer Business

A number of Southern houses are reporting good business from amateur nights, one house writing that it more than doubles summer receipts, and packs them into the capacity.

Amateur nights are good for a time, but the straight amateur night is going to make trouble in the long run. Some fifteen years ago there was a craze for these affairs in the vaudeville houses. Here in New York the amateur night had been confined to the Bowery burlesque houses, and to go to see one was regarded much as a slumming trip.

Then someone started them uptown, in the better class of houses, and they were a tremendous hit for a time, but one of the shrewest managers in the business admitted to us that he had made a mistake.

The trouble is that it encourages ribald comment which, in the course of time, extends to the rest of the program until presently everything comes in for adverse comment.

The use of local talent is one of the best bets in the show business, but local talent is one thing and amateur night is another, and the latter is to be classed with the "Country Store" and lottery schemes as reactionary in the long run.

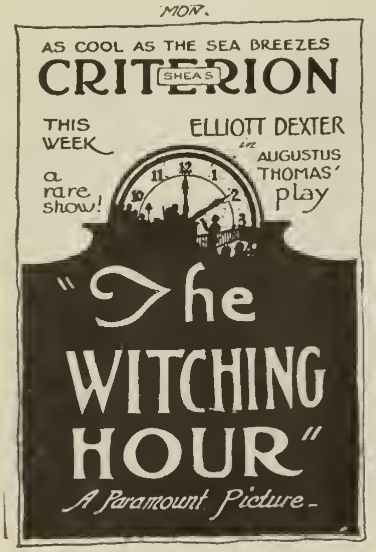
# Selling the Picture to the Public

## Shea Daily Ads Are Held to a Standard

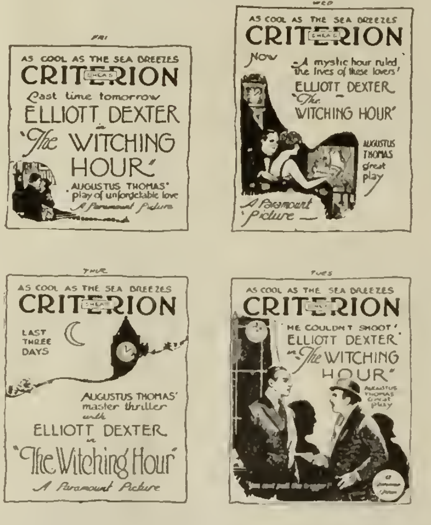
One of the most interesting studies at the moment is the gradual development of the Shea daily advertisement. They have always been of a good grade, but the artist seems to be working to get something better, and most of the time he succeeds. He knows that in so small a space as a single forty lines he must come through either with a black mass or a white space, and it is his experiments along these lines which form the study. The present set are for "The Witching Hour" and the first reproduction is in the same size as the original. Here the mass is used to throw up the title into prominence through the use of reverse. The clock face showing the hour is employed in four of the five advertisement, but in this first display it is made the big thing, probably with the idea of motivating its later use as well as putting it over for the hook-up with the title. This violates one of the rules of good layout in that the star is in black and the title in white, and this might be held against the entire space, were it not that the dimensions are such that the eye takes it all in at a single glance, which is not the case with a two column width or larger. It also helps that the top projects upward into the white space, which further serves to bind the two parts. For Tuesday the L shaped mass is used, as seen in the lower right hand corner of the second reproduction. The title was sunk in on the big Sunday ad and again on Monday. For Tuesday a situation is used, instead, to get the interest. Wednesday a second scene cut is used, both of them employing the black mass effectively while still giving room for the lettering. Thursday there was used the clock tower, which artistically is the best of the lot, though it would not have made as good a Monday design because it is less commanding. The tower seen above the brow of the single line hill stands out in the white like a beacon and it gets almost as much attention in the page as does the heavy mass of the Monday. It's not a case of how much black you use. It's a question of how intelligently you employ it, and here a maximum effect is gained with a minimum of color. Friday was not so good. That little dab of black in the space in the upper left hand corner is a scene cut, but it is too small to show well and if you do see it it is only the inevitable clutch. No one is going to be dragged into a theatre on the promise that the hero is going to grab the heroine at the end of the last reel, so this tableau has no appeal. It might better have been left out, but it is the only ineffective display of the five and that, we consider, is a mighty good average. In the last analysis all advertising is good or poor in proportion to the handling of color, whether this color be gained from cuts or type or both. Your selling talk depends upon the display, and alone will not sell unless it be read. And the smaller you get your space, the more easy it is to go wrong on proportions, so study these Shea ads as they appear from time to time, see how Harold B. Franklin does things and it will help you to get better results from your own artist when you cut your spaces down.

—P. T. A.—

MON.


AS COOL AS THE SEA BREEZES
CRITERION
SHEA'S
THIS WEEK
a rare show!
ELLIOTT DEXTER in AUGUSTUS THOMAS' play
"The WITCHING HOUR"
A Paramount Picture

AN ACTUAL SIZE SHEA


FRI
AS COOL AS THE SEA BREEZES
CRITERION
SHEA'S
Last time tomorrow
ELLIOTT DEXTER in
'The WITCHING HOUR'
AUGUSTUS THOMAS' play of unforgetable love
A Paramount Picture

WED
AS COOL AS THE SEA BREEZES
CRITERION
SHEA'S
NOW
—A mystic hour ruled the lives of these lovers'
ELLIOTT DEXTER
'The WITCHING HOUR'
AUGUSTUS THOMAS great play
A Paramount Picture —

THUR
AS COOL AS THE SEA BREEZES
CRITERION
SHEA'S
LAST THREE DAYS
AUGUSTUS THOMAS' master thriller with
ELLIOTT DEXTER in
"The Witching Hour"
A Paramount Picture

TUES
AS COOL AS THE SEA BREEZES
CRITERION
SHEA'S
'HE COULDN'T SHOOT'
ELLIOTT DEXTER in
"The WITCHING HOUR"
AUGUSTUS THOMAS great play

FOUR OTHER DAILY DISPLAYS

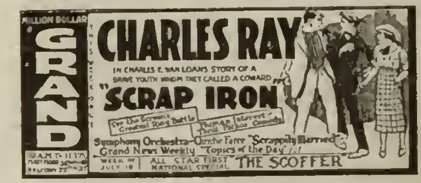
## Faces and Trademarks Put Over Tom Meighan

The Imperial Theatre, San Francisco, made Tom Meighan's face back up the Paramount-Artcraft trade marks on the marquise during the run of "White and Unmarried." Three 24-sheets were cut up to get these face cutouts, but it was a good investment for it capitalizes Meighan's popularity as nothing else could. It does not matter in what sized letters the star name appears, a single portrait, large enough to be seen will sell to greater advantage, and the Imperial got them up, down and across the street, so there was no escaping. It might have been even better to have put the two end ones directly looking up and down the street instead of angling them.

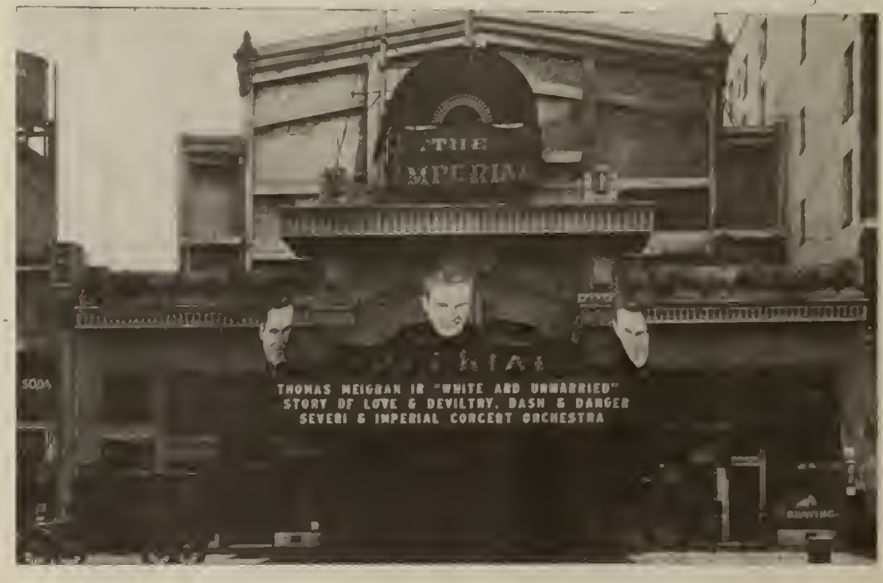
—P. T. A.—

## Pittsburgh Smoke Gets in Displays

Here is another specimen of Pittsburgh advertising that looks as though it had been dropped into the gutter on the way to the engraver's. With Samuel Sivits leading the way to better things, the other houses do not even seem to be interested. This is 38 lines across three columns, and to get the full effect you must visualize this as printed in a poor black. The figures so completely fill the space as to suggest some low-ceilinged dump instead of the outdoor location this situation carried, and you almost feel sorry for the poor people who have to stand there. The lettering is messy, with filled letters that are hard enough to read even when they are clearly printed, and the text is perfunctory with "Charles E. Van Loan's story of the brave youth whom they called a coward" for the chief selling line. That would not sell tickets to a spendthrift, where "The fight that Carpentier pronounced the best ever screened" would have sold a waste basket full. "See the screen's greatest ring battle," which appears in one of those panels, does not mean


MILLION DOLLAR
GRAND
THIS WEEK
CHARLES RAY
IN CHARLES E. VAN LOAN'S STORY OF A BRAVE YOUTH WHOM THEY CALLED A COWARD
"SCRAP IRON"
See the Screen's Greatest Ring Battle
Symphony Orchestra—Christie Farce "Scrappily Married"
Grand News Weekly "Topics of the Day"
WEEK OF JULY 18
ALL STAR FIRST NATIONAL SPECIAL
THE SCOFFER

A PITTSBURGH BLOTCH


THE IMPERIAL
THOMAS MEIGHAN IN "WHITE AND UNMARRIED"
STORY OF LOVE & DEVILTRY, DASH & DANGER
SEVERI & IMPERIAL CONCERT ORCHESTRA
SODA

A ROTH & PARTINGTON MARQUISE DISPLAY

# Selling the Picture to the Public

one hundredth part as much. With the poor press work the Pittsburgh papers offer, it is the last place in the world to try and get results with fine line lettering, and yet three or four of the houses stick to this awful stuff as though their hopes of Heaven depended on its use. We do not believe that it will ever land them in Heaven.

—*P. T. A.*—

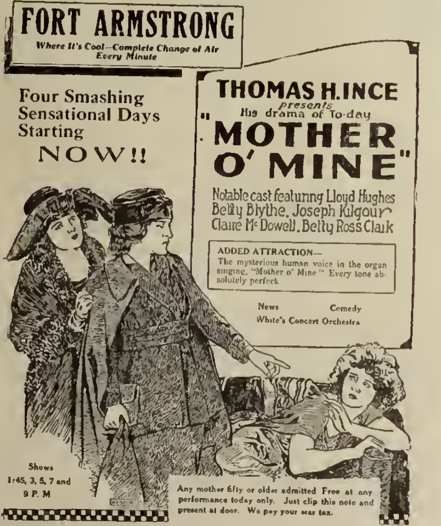
## *Made Mothers Guests of "Mother o' Mine"*

Here is the advertisement recently spoken of in this department in connection with "Mother o' Mine" at the Fort Armstrong Theatre, Rock Island, Ill. The management made all mothers over fifty the guests of the house, and printed in the lower right hand corner a coupon which gave admission, adding that the house would pay the war tax. In these days a lot of mothers of fifty look younger than their daughters and will not admit their ages, even for a pass, but the idea is a good one for general appeal, and is a graceful courtesy. The general layout of the display is good, though we do not like the hand lettered cast. It would have been better in type with the names separated as

With a notable cast featuring
Betty Blythe Lloyd Hughes
Joseph Kilgour Claire McDowell
Betty Ross Clark

This, in type, would have given a better display, and with the names segregated they could be picked up at the first glance instead of requiring the reader to puzzle them out. It would also have permitted the pulling down of the title, which would have made this seemingly larger in the same sized lettering. Outside of that, this is a capital use of a four tens.

—*P. T. A.*—



FORT ARMSTRONG
Where It's Cool—Complete Change of Air Every Minute

Four Smashing Sensational Days Starting NOW!!

THOMAS H. INCE presents His drama of To-day
"MOTHER O' MINE"
Notable cast featuring Lloyd Hughes Betty Blythe, Joseph Kilgour Claire McDowell, Betty Ross Clark

ADDED ATTRACTION—
The mysterious human voice in the organ singing, "Mother o' Mine." Every tone absolutely perfect.

News Comedy
White's Concert Orchestra

Shows 1:45, 3, 5, 7 and 9 P. M

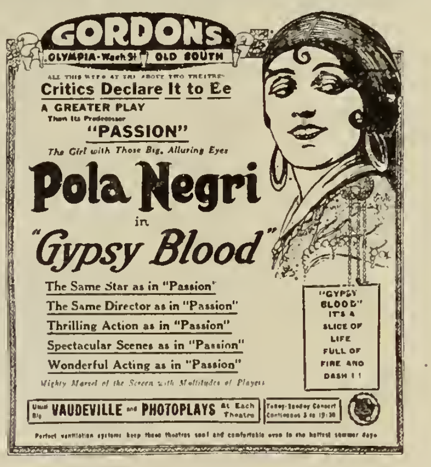
Any mother fifty or older admitted Free at any performance today only. Just clip this note and present at door. We pay your war tax.

THE ROCK ISLAND INVITATION

## *Hooked Up "Passion" with "Gypsy Blood"*

Gordon's Olympia and Old South theatres, Boston, recently doubled on the engagement of Pola Negri in "Gypsy Blood" and doubled the space that either would have taken for a single attraction. Most of the sale was made on the success of "Passion," which is, of course, the big talking point for this version of "Carmen" but the Gordon houses do it more thoroughly than the rest with six direct allusions instead of merely one. Space is costly in Boston and there are several papers to be used, so this amounts to more advertising than would be represented by a full page in many of the smaller cities with lower rates and fewer papers to be used. The advertisement is not exactly a model of form, but it is sound work, fairly open, and not spoiled with a heavy half tone where line gives a better result. Boston does not do very well with half tones and pen work is much to be preferred in such a case.

—*P. T. A.*—



GORDONS
OLYMPIA-Wash St OLD SOUTH
ALL THIS WEEK AT THE ABOVE TWO THEATRES
Critics Declare It to Be
A GREATER PLAY
Than Its Predecessor
"PASSION"
The Girl with Those Big, Alluring Eyes
Pola Negri
in
"Gypsy Blood"
The Same Star as in "Passion"
The Same Director as in "Passion"
Thrilling Action as in "Passion"
Spectacular Scenes as in "Passion"
Wonderful Acting as in "Passion"
Mighty Marvel of the Screen with Multitudes of Players

"GYPSY BLOOD" IT'S A SLICE OF LIFE FULL OF FIRE AND DASH ! !

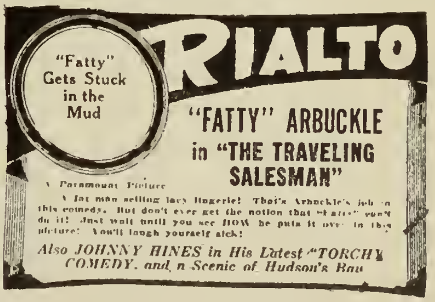
Usual Big VAUDEVILLE and PHOTOPLAYS At Each Theatre
Today-Sunday Concert Continuous 3 to 10:30
Perfect ventilation systems keep these theatres cool and comfortable even in the hottest summer days

GORDON SELLS "GYPSY BLOOD"

## *Snappy, Chatty Ads Save Large Display*

You can take large advertising spaces in which to put over your picture, or you can use brains instead of inches. Homer E. Ellison, of the Rialto and Princess theatres, Denver, uses his brains. He takes the same space for each house and uses the same standard design, only the signature being different, one for each house. They are only 40 lines double column, but they are always the same, and the reader soon learns to pick up the ads out of a page because he knows just what to look for. There are two extremes to the change of space idea. One is to make each ad different, and the other is to make them always precisely the same. The former works best where larger spaces are taken and where the amount of space taken varies with the importance and estimated pull of the picture, but where about the same amount of space is used each week and this is not very large, it is better to stick to a single design, used day in and day out, and trust to the cleverness of the text to do the real selling. That circle in the left hand corner is the best thing about the design. It enables Mr. Ellison to isolate his chief appeal. Take that "'Fatty' get stuck in the mud" in the Rialto space, for example. You know that Arbuckle is a heavyweight. You can picture him in a mudpuddle. You are more than half sold before you start to read the text which starts: "A fat man selling lacy lingerie!" That gives you another mental picture that suggests well developed entertainment. Then you are told to see HOW he does it, and the sale is made. It is all done in four lines and the circle, with a bill for only eighty lines of space. Another circle urges you to "See Dorothy Dalton Dance" and that should appeal to you, if you know Miss Dalton's work. The copy is changed every day, and we think it is read regularly, for most of the lines are interesting. There are only three or four lines to each appeal, but the essence of the whole plan book is boiled down to fit. Mr. Ellison does not merely write something. He spends time to get the very best approach, and we rather fancy that it takes him longer to write one of these than it would to turn out a half page display. He has to boil and condense until the few words mean a whole five-reel play, and he has to do it two or three days for each picture. It's work, and the hardest kind of work, but it pays, not alone in the money he saves on the smaller space, but in the brevity and directness of the appeal. Don't despise the small space just because it is small. No man throws away a diamond because it is not as large as a cobble. He polishes it until it becomes worth many thousand times the value of the paving block, and the polishing costs more than the stone itself.

—*P. T. A.*—



RIALTO
"Fatty" Gets Stuck in the Mud
"FATTY" ARBUCKLE in "THE TRAVELING SALESMAN"
A Paramount Picture
A fat man selling lacy lingerie! That's Arbuckle's job in this comedy. But don't ever get the notion that "Fatty" can't do it! Just wait until you see HOW he puts it over in this picture! You'll laugh yourself sick!
Also JOHNNY HINES in His Latest "TORCHY COMEDY, and a Scenic of Hudson's Bay

THE ELLISON IDEA

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

**Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.**

**It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.**

**Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

## *This Prescription Reads Like One*

One of the best prescription advertisements we have seen to date comes in from the Kozy Theatre, Dresden, Tenn. It is on the regular blanks of a local drug concern and is typewritten in red ink. In the space for the patient's name and addresses are "Wally Reid" and the title. The date is Tuesday and the registration number 12, the day of the month, while it is signed by Bebe Daniels, whose address is given as the Kozy Theatre. The prescription reads.

| R | | |
|---|---|---|
| | Tincture of Scandal | 4 parts |
| | Essence of Romance | 2 parts |
| | Spirits of Youth | 3 parts |

Dissolve with two quack doctors and a jealous wife, the forest of Arden, a rainstorm and a roadhouse; a detective, a saxaphone and a beautiful nurse, before, during and between meals.

Bottle it all up and shake well with laughter.

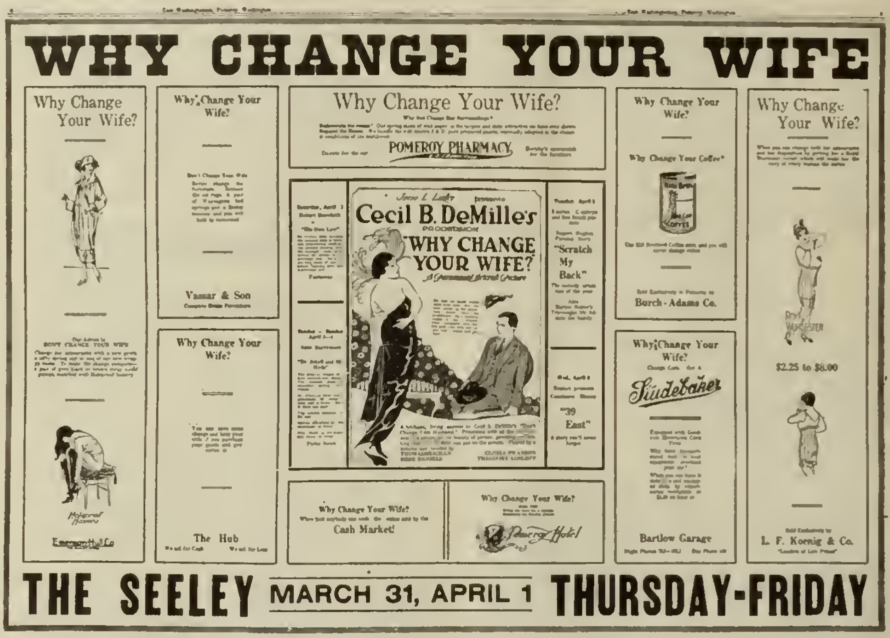
It's a little late for "Sick Abed" on the big time, but the same style can be followed for other pictures, and it is a better scheme than merely the advice to take a dose of the play being promoted.

# Selling the Picture to the Public

## Open Display Good for Hook-up Pages

Amike Vogel, the Seattle Paramounteer, has the right idea when he writes that he tries to make the merchants who come into hook-up pages keep their displays open. He sends in a sample double truck from the Seeley Theatre, Pomeroy, Wash., in which his ideas are carried out. If you will compare this with some of the overstuffed displays you have seen in the past, you'll get the idea. Give a man too much to read and he will read nothing. Be more modest and he will read it all because it is so easy to absorb. If you take a space and fill is so full it is not read, the expenditure gains you nothing. If you pay for the same space and get your message over, then you've made a good investment. It never pays to be a hog, least of all when you are trying to hog the other fellow. You can't *make* anyone read your stuff. You can *coax* him to by making your space attractive. And this goes for your individual advertising as well as for hook-ups. It goes perhaps even more strongly, for here you stand all alone, and must frame your space so that it stands out on the page. And here is another point. If you plan a hook-up page and some merchant wants to jam it full of type, argue with him. If he will not listen to reason, tell him that you won't spoil your page by putting his blot in, tell him in a nice way, and then make your exit. Get someone else in the space and next time he'll come in and lay his stuff properly. If you spoil your first hook-up, you'll find it hard to get another, but if you get results for your co-advertisers, then you can pull a hook-up once a month and get a vote of thanks into the bargain.

—P. T. A.—



WHY CHANGE YOUR WIFE

Why Change Your Wife?

Emerson-Hull Co

Why Change Your Wife?

Vamar & Son

Why Change Your Wife?

The Hub

Why Change Your Wife?

POMEROY PHARMACY

Jesse L. Lasky presents

Cecil B. DeMille's Production

"WHY CHANGE YOUR WIFE?"

A Paramount Artcraft Picture

"Scratch My Back"

"39 East"

Why Change Your Wife?

Cash Market!

Why Change Your Wife?

Pomeroy Hotel

Why Change Your Wife?

Why Change Your Coffee?

Burch-Adams Co.

Why Change Your Wife?

Studebaker

Bartlow Garage

Why Change Your Wife?

$2.25 to $8.00

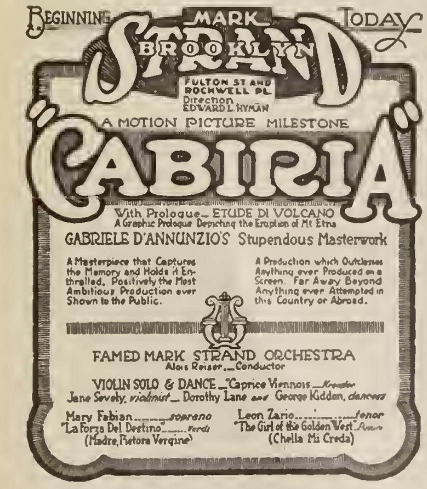
L. F. Koenig & Co.

THE SEELEY MARCH 31, APRIL 1 THURSDAY-FRIDAY

AMIKE VOGEL'S DOUBLE DECK HOOK-UP WITH PLENTY OF WHITE SPACE

## Shaded Panels Better Than Solid Reverses

Edward L. Hyman gained a very satisfactory result lately with the shaded panel instead of the solid black. It is summer and he knows that too black an advertisement will not be as attractive as a lighter display, but he wanted to throw "Cabiria" into bold prominence, so he outlined the letters with black and then shaded the background, getting as prominent an effect without smearing the space all up. Somehow these advertisements of the Brooklyn Mark-Strand suggest displays intended for women, for they are as light and dainty as something for the vanity case, and yet they do not lack vigor and appeal. He does as much in a double seventy lines as many can in half a page and he puts every line over. If you pick up the New York or Brooklyn papers and turn to the dramtic ads, you can spot his announcement at the first glance. They are different from everything else on the page, and the oval signature stands up like a light house.



BEGINNING TODAY

MARK STRAND BROOKLYN

FULTON ST AND ROCKWELL PL

Direction EDWARD L. HYMAN

A MOTION PICTURE MILESTONE

"CABIRIA"

With Prologue—ETUDE DI VOLCANO

A Graphic Prologue Depicting the Eruption of Mt Etna

GABRIELE D'ANNUNZIO'S Stupendous Masterwork

A Masterpiece that Captures the Memory and Holds it Enthralled. Positively the Most Ambitious Production ever Shown to the Public.

A Production which Outclasses Anything ever Produced on a Screen. Far Away Beyond Anything ever Attempted in this Country or Abroad.

FAMED MARK STRAND ORCHESTRA

Alois Reiser,—Conductor

VIOLIN SOLO & DANCE—"Caprice Viennois"—*Kreisler*

Jane Sevely, *violinist*—Dorothy Lane *and* George Kidden, *dancers*

Mary Fabian........*soprano*

"La Forza Del Destino"......*Verdi*

(Madre, Pietora Vergine)

Leon Zario..........*tenor*

"The Girl of the Golden West" *Puccini*

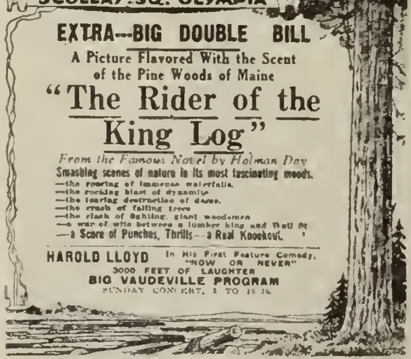
(Chella Mi Creda)

A HYMAN ADVERTISEMENT

—P. T. A.—

## Scent of the Woods Clings to This Ad

Gordon's Scollay Square, Boston, seems to be the first to get Day's "The Rider of the King Log" and in a small space of only two sixties, it manages to get the smell of the pines and the suggestion of the sweep of the Maine rivers, without detracting from the type display. This is a good summer idea; particularly in Boston, where so many know from their own visits the charm of the Maine woods. This also carries a local appeal as Judge Day is now a resident of Boston, but the chief appeal is the woods, and we think it would have paid to cut down the size of the double bill announcement to lead out and make this more conspicuous. It would have helped, too, to have given Harold Lloyd a larger letter, even at the cost of cutting out "3,000 feet of laughter." Apart from these small faults, the advertisement is above the average.



GORDON'S

SCOLLAY SQ. OLYMPIA

EXTRA—BIG DOUBLE BILL

A Picture Flavored With the Scent of the Pine Woods of Maine

"The Rider of the King Log"

*From the Famous Novel by Holman Day*

Smashing scenes of nature in its most fascinating moods.

—the roaring of immense waterfalls.

—the rocking blast of dynamite

—the tearing destruction of dams.

—the crash of falling trees

—the clash of fighting, giant woodsmen

—a war of wits between a lumber king and Wall St

—a Score of Punches, Thrills—a Real Knockout.

HAROLD LLOYD In His First Feature Comedy, "NOW OR NEVER"

3000 FEET OF LAUGHTER

BIG VAUDEVILLE PROGRAM

SUNDAY CONCERT, 1 TO 10.30

THE BOSTON SPACE

—P. T. A.—

## Made Double Deck Pay for a Section

John P. Goring, of the Paramount Kansas City office, tried something new in hook-ups. He got six merchants to come into a double deck for "Something to Think About" at the Dreamland Theatre, Herington, Kans. Then he got the publisher to throw in the other two pages of a special motion picture section, and this extra space was devoted to the advertisements of fifteen Paramount pictures booked on the same contract. The whole section ran for the Dreamland and it cost the theatre nothing, yet the merchants did not pay the cost, for they got their spaces at the regular rate and were given the extra pull which comes from a co-operative advertisement. They got theirs and more, the theatre got what it wanted and the paper was pleased. The question is, "Who paid for it?" It sounds too much like a Sam Lloyd puzzle for this hot weather.

—P. T. A.—

## Jasper Has a Novelty

Jay (Jasper) Emanuel, of the Ridge Avenue Theatre, and other enterprises, is always on the lookout for novelties. He has dug up a lot of postcards from somewhere, the kind that fold up with some novel design in color on the back. He is using these for the weekly mail program, and it's safe to say that he gets a great deal more attention for his announcements than he would gain from a straight mailing card, and he needs all of the attention he can win for his house these hot Philadelphia days. By paying a few dollars extra for stock, he gets many times the attraction value. It pays to hustle, as Jasper found out long ago.

—P. T. A.—

*Make some preparations for a fall opening if it is only taking the slip covers off the seats.*

# In the Independent Field

By C. S. SEWELL

## Sonora Obtains Big Foreign Film

Sonora Films Corporation reports the receipt of advice from its European representative that he has secured another high class feature of an intensely interesting and awe-inspiring dramatic type, adapted from a famous European novel. This production features a star whose work has already been praised in this country. Several of the cast that appeared in the Sonora production, "Tradition," which was presented at the Hipprodrome, appear in this production.

## Mae Murray to Star in Feature Filmed by Her Own Organization

A staff of experts have been retained by Mae Murray who became an independent producer with the organization of Tiffany Productions, Inc. The company has begun production of a series of features, the first of which, "Peacock Alley" is in its sixth week at the Amsterdam studios in Forty-fourth street.

The studio organization is composed largely of men who spent years in the employ of Famous Players. Roland Edwards, Paramount, is manager of productions; Charles Cadwalder, art director; Bob Leonard who directed Miss Murray in "The Gilded Lily" and other of her productions, director-in-chief; Roland Marsh, cameraman; Joe Darrell, head of scenic construction and carpentry departments and Marcel H. Wallenstein, in charge of publicity department.

Cleo, the central character of "Peacock Alley," is a character which will recall Sonia of "On With the Dance." She is a Norman peasant girl who has become the darling of Paris. The Champs Elysees and the cabarets of New York enters the production. Scenes shift from a small Western town to Paris, then to New York.

Monte Blue is cast as the righteous youth who eventually learns the virtue of loyalty from his wife. The sets are unusually lavish. Robert Z. Leonard is directing the picture.

## More Exchangemen Visit Arrow Film

The steady flow of independent exchangemen from all parts of the country who have visited New York during the past few weeks in connection with attractions for their respective territories are a healthy sign and point to an early return to normal conditions.

For instance, Arrow Film Corporation reports the presence in its offices of the following prominent film men during the past week: Hirsch of Lightning Photoplays, Boston, to arrange for personal appearance of Jack Hoxie in that city; W. H. Bradley of Pearless Pictures, Boston; Michael Lessey of Screenart Pictures, Philadelphia to arrange for "The Blue Fox" serial; Dave Segal of Royal Pictures, Philadelphia, handling the Curwood series; Leo Garner of Reliance Film Exchange, Washington; Ben Friedman of Friedman Film Corporation of Minneapolis, and A. Weiland of Standard Film Exchange, Pittsburgh.

## Irving Lesser Will Distribute Series Starring Lester Cuneo

Irving Lesser, general manager of Western Pictures Exploitation Company, who recently returned to Los Angeles from a three months' trip to New York and other exchange centres announces he has closed with the Doubleday Production Company for the distribution rights to a series of eight five-reel pictures starring Lester Cuneo.

The first production, "Blue Blazes," is by Henry McCarty and Leo Meehan in which Cuneo appears as a champion prize fighter. The supporting cast includes Francelia Billington, Fanny Midgley, Bert Sprotte and Phil Gastrook, Robert Kelley directed.

Cuneo has a following on both stage and screen. On the stage he appeared with Olga Nethersole in Carmen, Camille, Sapho and other classic dramas and was also leading man in stock companies in Chicago and Winnipeg. On entering pictures he appeared with Selig playing opposite Kathryn Williams and was later with Harold Lockwood and May Allison in Metro pictures and with Wanda Hawley in "Food for Scandal."

## Urges Exhibitors to Experiment Throughout Independence Month

September "Independence Month" is one of the finest opportunities the exhibitors have had, the opportunity for experiment, for the exhibitor to try out something new and test what it will do for him, says Joe Brandt, president of the C. B. C. Film Sales Corporation and Independent Producers and Distributors Association.

"This is the golden opportunity for the exhibitor. I have always advocated the policy of open play dates and believed that it was short-sighted for an exhibitor to tie himself up so that he had no room for booking independent productions of merit.

"If exhibitors will use 'Independence Month' wisely, they can do so to their everlasting good and prove just what they are doing and what they are overlooking," says Mr. Brandt. "Play independent subjects during this month, keep accurate records on the basis not only of cost but of actual profit over and above expenses. Try an all-short-subject program; make this a month for trying different combinations and different kinds of pictures, to try out your theatre, your audience, your programs, yourself. Give every angle a chance, of course using the same degree of exploitation and advertising you have been doing.

## Backer Reports Big Revival of Buying in State Right Field

Based on the many inquiries from almost every section of the country received by Horizon Pictures, Inc., resulting from an advertising campaign inaugurated a few weeks ago and which will be in full swing by the middle of August, President Franklyn E. Backer reports he finds a strong revival of buying in the state right field.

After making a study of summer conditions in the industry for several years and taking into effect the rapid growth of the industry, Mr. Backer came to the conclusion that war conditions had thrown the industry into what was bound to be normal summer conditions sooner or later. He reasoned by the middle of August when Broadway is humming with activity with the rehearsals for new stage plays, would see everyone with an investment in the motion picture business getting ready for the next season. He laid out his advertising campaign accordingly so as to work up to a drive about the third week in August.

Part of the campaign was the little novelty note books presented to thousands of film men. The results were small at first and he resolved not to check up but to withhold his judgment until the middle of Augst, however he announces that to his surprise, six weeks after beginning his campaign he received in one day as many inquiries as he expected over a term of weeks.

### Calculated Wrong

He now states his calculations were wrong but says he still believes the middle of August is the logical time for renewed activity marking the opening of the new season. Notwithstanding the depression talk state right men, says Mr. Backer, have come to the realization that they must get busy to be ready for the rush of Fall business. He considers the big response to his campaign to be due to the result of advertising a good product and the sudden revival in the state right market.

## Here's Co-operation

On page 587 is an article which will interest you whether you are an independent producer, distributor, exchangeman or exhibitor. It gives the details of a plan inaugurated by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, with a membership of four hundred and twenty theatres, by which they are co-operating with twenty-two Philadelphia exchanges, including both state rights men and companies with national exchanges, to boost the independent movement and particularly "Independence Month."

A "Committee on Independence Month" has been formed, consisting of representatives of exchangemen and exhibitors who will conduct a vigorous campaign, backed by publicity and exploitation, the object being to get exhibitors to pledge fourteen days booking for independent films during the campaign, as many as possible to be in September.

Read it.

# In the Independent Field

## Ditmars Producing Two Series of Animal Pictures for Kineto

Raymond L. Ditmars, curator of the New York Zoological Society, who is preparing a series of animal pictures of the Bronx Zoo has advised Mr. Urban that in the preparation of these pictures it has been his aim to produce remarkable living portraits of the rarer animals.

"We have three million visitors coming into the park each year," says Mr. Ditmars. "It is not my intention to duplicate what the visitor ordinarily observes but to show scenes of animal life that may be produced only by a keen knowledge of habits and handling of unusual types."

Much has already been said about the series of "Modern Truths from Old Fables" which he is producing for Kineto based on the fables of La Fontaine. But he is also producing a new series to be called "The Four Seasons," which will be picture versions of Spring, Summer, Autumn and Winter, and according to Charles Urban are among the most exceptional work he has ever witnessed.

Regarding some of his forthcoming productions for Kineto, Mr. Ditmars says: "I am familiar with motion picture material in Europe and the United States and know of no animal subjects to match the scope of this work. My reason for not mentioning this work before was the desire to first produce results. I did talk it over with the late John Burroughs, he was enthusiastic and so was Colonel Roosevelt.

"Throughout the work has been a sincere effort to do something thoroughly worth while and create greater interest in animal life besides producing a living series for the visual education of children. This work has not been prompted purely by financial outlook but as the accomplishment of a scientist in recording his observations for public benefit."

## Heerman Directing Jackie Coogan

Victor Heerman has been selected to direct the new series of five-reel features in which Jackie Coogan will be starred. These pictures will be produced by Jackie Coogan, Sr., and distributed by Irving M. Lesser, of Western Pictures Exploitation Company.

The script for the first story is now being prepared by Victor Heerman and John Blackwood. Mr. Heerman's most recent work was directing Owen Moore and previous to that he was associated with Marshall Neilan in making "Don't Ever Marry" and "The River's End."

## Texas Guinan in Two-Reelers Produced by Her Own Company

The Texas Guinan Productions recently organized, announces it will produce a series of twelve two-reel Western dramas of an original nature, starring Miss Guinan, to be released on the state-right market, commencing September 15. The productions will be adaptations from authors of prominence who have specialized in Western characterization and it is said will portray the true Western character, supported by themes embracing heart interest and pathos. It is understood that a prominent state-right producer will supervise the production, exploitation and distribution. In addition Miss Guinan will also produce two five or six-reel Western Specials and has already secured an option on a popular Western novel.

The Eastern executive offices are located in New York. Production work will be on the West Coast. The first six stories have already been acquired. Two of them call for locations in Montana and Arizona and the producing company will photograph these attractions at the exact locale named by the authors of the stories. An extensive advertising campaign will be inaugurated.

Marion Kohn, of the Federated Film Exchange of California, has already closed California, Arizona and Nevada, and three other exchanges have wired in offers on their territories. Miss Guinan is not a novice in the making of two-reel Western productions, having starred in two other series. It is also planned that for a period of eight weeks after the completion of the first series of twelve releases to have Miss Guinan make a personal tour throughout the United States, appearing in an act having been written for her in which she will employ her favorite broncho "Honey Dew," presented to her by the citizens of Waco, Texas, her home town.

## Snowy Baker Is Star of Three Features Distributed by Aywon

Starring in three unusual productions which are being staterighted by Aywon Film Corporation is Snowy Baker whose name is familiar to newspaper readers throughout the world on account of his position in the athletic world.

Snowy Baker is a skilled horseman, expert swimmer and high diver, and as a boxer held the middleweight championship, and in addition was winner of several prizes in athletic events at the Olympic Games in London. In addition, he has written many articles on sports and is also said to be a forceful actor with a winning personality redolent of the atmosphere of the great out-doors.

Another point of more than usual interest in these productions is the locale as they are stories of Australian ranch life, with setting and atmosphere similar to our own westerns. In these pictures he makes good use of his athletic skill with stunts and examples of horsemanship and Mr. Hirsh predicts for him a brilliant record as a star. The first production is "The Fighting Breed."

An example of high athletic prowess which occurs in "The Fighting Breed" was also shown in a recent issue of Selznick News where he was shown in the act of capturing a big kangaroo.

## National Gets Another Series

National Exchanges, Inc., announces a contract has just been closed for the release of a series of two-reel comedies, the first two of which are "The Midnight Girl" and "Wanted a Girl," featuring John Junior and Edna Shipman. The first series is scheduled for September release.

## Elaborate Campaign Planned to Aid Buyers of "Tarzan" Serial

The details of the campaign which Adventures of Tarzan Serial Sales Corporation will inaugurate in behalf of the various buyers of this serial have finally been perfected. This campaign is ambitious in scope and is designed to give independent exchanges the benefit of intensively applied publicity.

As each contract is closed for "Adventures of Tarzan," starring Elmo Lincoln, the buyer will be given a questionnaire to fill out showing the number of newspapers in his territory running photoplay news and the names of the editors, the names of the newspapers using mats and those using cuts, and the papers will be served with a cut or mat service. Arrangements have been made to furnish each buyer with copies of the various trade paper advertisements on "Adventures of Tarzan" for special use in the regional papers and newspapers. Further, a request will be made weekly for a complete list of bookings from each exchange on the serial, in order that exhibitors may be supplied direct with advance publicity helps and newspaper stories.

Prepared in serial synopsis form, half and full page mats will be available to every buyer; these mats will be supplied weekly during the different release dates of the serial in the various territories. As each buyer acquires a territory, it is announced, his name and the name of his exchange will be published in an advertisement in the trade papers in order that exhibitors may know the source of distribution for the serial without delay.

## Company Formed to Make Series of Two-Reel Northwood Stories

The Flathead Producers, Incorporated, announce plans for a series of Northwoods features with French Canadian characterizations, in five reels, for release on the States Right market.

The company which was organized a short time ago, has a studio and laboratory at Columbia Falls, Mont., near the Flathead and Blackfeet Indian Reservations, where there are Indians as well as bear, buffalo and other wild animals in their natural state.

The scenic wonders of Glacier National Park will also be used for location work.

The studio at Columbia Falls was opened July 4 by a big round up and the first feature, entitled, "Rough Bark le Noir," will be ready for release by the first of August.

The leading roles in the film are taken by Art Straton, Hazel Hart, Arthur Comstock and Lloyd Talliferro working under the direction of Dempsey Tabler.

The officials of the Flathead Producers are, T. E. Linden, president; A. N. Smith, vice president; John Smith, secretary, and George W. Watt, treasurer. The business management of the organization is in the hands of C. O. D. Blanchfield, 212 Superba Theatre Building, Los Angeles.

## Big Reelcraft Drive Started

The greatest month's bookings in the history of the company is the objective of a special sales drive which R. C. Cropper, president of Reelcraft Pictures Corporation, is inaugurating. For September, "Independence Month," each Reelcraft exchange manager will assert his best efforts towards signing up the largest number of exhibitors.

Special sales letters will be sent out, and the sales drive in behalf of the Aladdin, Sun-Lite and Mirth comedies will be augmented by an advertising and publicity campaign.

# In the Independent Field

*JUNE KEITH*
*Star of Iris Picture Company's "Tangled Hearts"*

## *Warner Brothers Announce Three Big Specials for Autumn Release*

Encouraged by the trend of the times which they believe to be most encouraging to independent producers of photoplays who have something worth while to offer, Warner Brothers, who are already well known in the film industry because of their past successes, announce three big specials for autumn release.

The first will be "Why Girls Leave Home," which features Anna Q. Nilsson, with a supporting cast composed of such prominent players as Corinne Barker, Dan Mason, Mrs. Owen Moore (Kathryn Perry), Fred Albertson, Jack O'Brien, George Lessee and Kate Blank. It is scheduled for release by October 1, and was directed by William Nigh, who directed "My Four Years in Germany."

The second big feature is "School Days," starring Wesley Barry, who appeared in this production by special arrangement with Marshall Neilan. Both of these productions were produced by Harry Rapf, who is head of the producing unit, and Mr. Rapf believes "School Days" will be one of the sensations of the year. It was made in co-operation with Gus Edwards, who is preparing a special prologue of his vaudeville act, "School Days," to be used with the picture. In the cast are Jerome Patrick, Margaret Sevin, George Lessee, Evelyn Sherman, Jack Galsworthy, Arnold Lucy and several of Gus Edwards' kid proteges.

Work is now starting on a new Vera Gordon production to follow these two. The present working title is "The Daughter-in-Law," in which Miss Gordon will be presented in one of the lovable types of characters with which she has become identified. The theme is said to be one that will interest every married person and to deal with a problem that every young couple must face.

Each of these productions is said to lend itself admirably to unusual and diverse lines of exploitation. A. Warner, who recently made a trip throughout the country, reports that he found a big demand for productions built along lines that enable showmen to add a distinctive touch to his advertising and immediately arranged with Mr. Nigh to build their pictures with this end in view. That this policy has been successful, Warner Brothers have proved to their own satisfaction in a practical way.

"Why Girls Leave Home" was given a trial presentation in Newburgh and Poughkeepsie, which were selected as representing the average town, and with no advance publicity except in the towns themselves and even without elaborate paper, this picture is reported to have cleaned up in the face of stiff competition.

## *Iris Film Finished*

The shooting of the scenes of the first Iris Picture, "Tangled Hearts," has been completed, and work on cutting and assembling has been begun at the company's studio in Fort Lee. It is expected that prints will be forthcoming at an early date.

This picture as well as the other pictures of this company, starring June Keith, will be released through independent exchanges. Iris Pictures Co. are located at 110 West 40th street.

## *Parker Joins Lesser*

William (Bill) Parker has joined the staff of Irving M. Lesser. Mr. Parker will devote much of his time to special exploitation and will compile special press books. Prior to joining the Lesser staff, Mr. Parker was associated with Universal.

## *Buys Curwood*

Dr. W. E. Shallenberger, of Arrow Film Corporation, announces that the entire territory of Canada has been sold for the four James Oliver Curwood productions to Stevenson Attractions of 28½ Adelaide street, E. Toronto, Canada.

## *Contrasting Views of New York, Old and New, in Kineto Review*

Charles Urban has just published a Kineto Review called "Old New York" that will give motion picture audiences an excellent comparative idea of how the splendor of the metropolis today compares with the city as it used to be. First one sees the view of former times, then follows the picture as it actually is today.

"Old New York" begins at the Battery and works its way uptown. One sees Fort Clinton in the days of "New Amsterdam"; then one sees it as it is nowadays at Battery Park.

Then other places of interest such as the old Dutch Mill which stood at Broadway and Cortland Streets in 1723 and then the rush and roar which have supplanted it.

St. Paul's Chapel which was once "uptown." Park Row of fifty years ago. A Brooklyn view of Manhattan forty years ago.

Herald Square twenty-three years ago is seen dominated by the old Herald buildings; today it is surrounded by loft buildings.

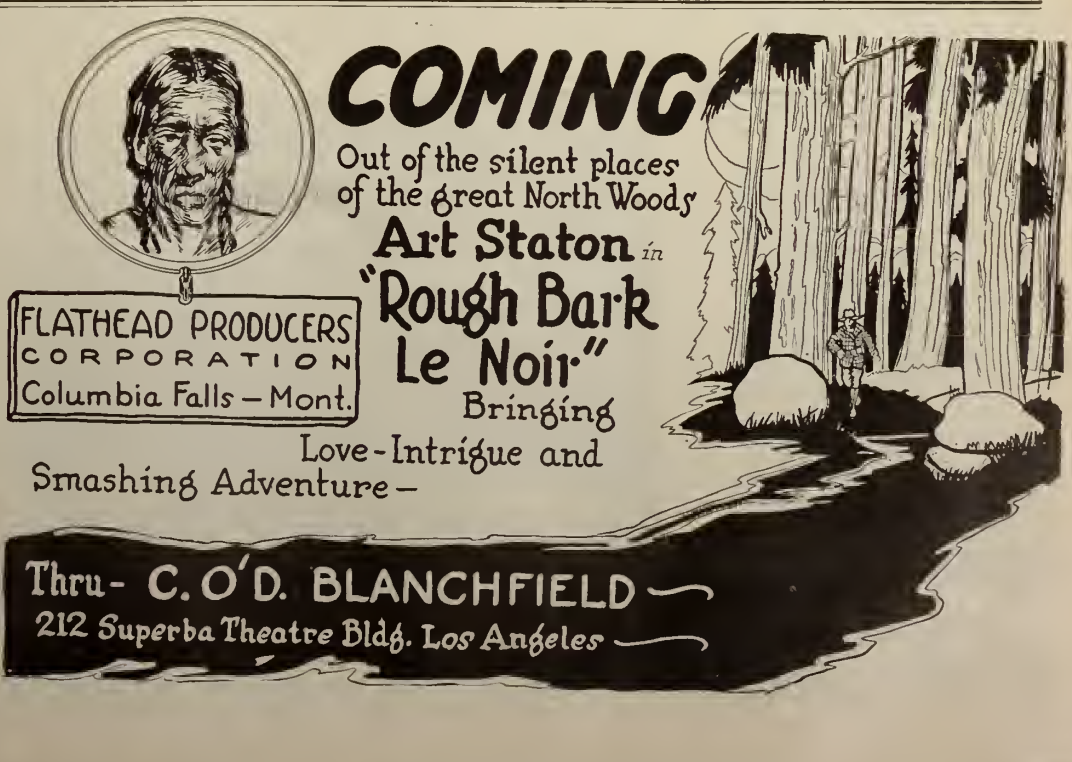
Mr. Urban takes his audience over to Fifth Avenue to view there the striking changes; thence back to Broadway and 42nd Street where a new skyline has been wrought.

The old city reservoir where Bryant Park is now sharpens fading memories. And so on the picture goes all through the city, a graphic reminder how time works changes in cities.

## *Hunter Bennett on Exchange Tour*

Hunter Bennett, vice-president and general manager of National Exchanges, Inc., who is making a tour to that company's exchanges in the West and South, reports that he finds the popularity of the short reel growing rapidly and believes that the time is not far distant when all short-subject programs will be an ordinary occurrence instead of a novelty.

The nine exchanges which he has so far visited, says Mr. Bennett, all report great success with the single reel Kineto Reviews and declare they could handle more than one a week, the rate at which they are now being released. Fans want variety, he says, and the short-subject bill provides it.



COMING

Out of the silent places of the great North Woods

Art Staton in

"Rough Bark Le Noir"

Bringing Love-Intrigue and Smashing Adventure–

FLATHEAD PRODUCERS CORPORATION
Columbia Falls – Mont.

Thru- C. O'D. BLANCHFIELD
212 Superba Theatre Bldg. Los Angeles

# Keeping in Personal Touch

### By FRITZ TIDDEN

UNIVERSAL continued sweeping everything before it in the Motion Picture Baseball League by defeating the Goldwyn nine by a score of 13 to 4 in the weekly games of the Motion Picture Baseball League last Saturday. The batteries were for Universal, Meesig and McGrath; for the Lions, Borak and Kaufman.

The aggressive Fox team, playing its first game in the league handed the Paramount aggregation an 11 to 9 beating in a game played at the Catholic Protectory grounds. Opportune hitting and clever base running helped the Renards to overcome a four run lead on the Mountaineers and clinch the game.

First National scored for the first time in the win column off the Pathe team, the score being 16 to 1. McGrath for the Franchisers featured at bat with a homer and a double. We did not learn who made the single tally for the Roosters. Next Saturday sees First National and Paramount meeting at the City College Sadium, the game being called at 2:30. Fox meets Goldwyn and Vitagraph clashes with Pathe.

**Results, July 23**

| | | | |
|---|---|---|---|
| **Universal** | **13** | **Goldwyn** | **4** |
| **Fox** | **11** | **Paramount** | **9** |
| **1st Nat'l** | **16** | **Pathe** | **1** |

**Standing of the League**

| | W. | L. | Pct. |
|---|---|---|---|
| **Universal** | 3 | 0 | 1.000 |
| **Fox** | 1 | 0 | 1.000 |
| **Vitagraph** | 2 | 1 | .667 |
| **First National** | 1 | 1 | .500 |
| **Paramount** | 1 | 2 | .333 |
| **Goldwyn** | 1 | 2 | .333 |
| **Pathe** | 0 | 2 | .000 |
| **Hodkinson** | 0 | 1 | .000 |

—M. P. Day—Aug. 25—

Helen Bullitt Lowry wrote an article for the New York Times magazine section last Sunday, called "Wall Street's Heel on the Prodigal Movies," which commenced:

"And have you heard the news that's going round? 'Wall Street has taken over the movies.' 'The Octopus has stretched out its greedy claws, seeking to devour the infant industry.' That is the way certain motion-picture trade papers are expressing it in print (with photoengraving of octopus as illustration), and that is about how impassioned movie stars put it in interview form.

"What is really happening is that a new-rich industry is trying very hard just now to break into financial society. One of its members has 'broken in' as far as the Stock Exchange. Yet others have made the Curb Market.

"The final hour of profligate spending draws near—of million-dollar salaries and two-hundred-thousand-dollar sets. For the motion picture producing companies are putting their houses in order for the inspection of the bankers. These companies have incorporated and have issued stock, and now they are trying to interest the bankers in underwriting that stock. The banker is a conservative. Profligate spending does not look good to him on the payroll. The days of the movie romance are as surely over as the romance of the rush to the Yukon—when anybody could go out and dig him a gold nugget, drive in a stake and call it a mine.

"The motion picture industry has gone through its easy money period and has come down to earning its living by the economic rules that govern the rest of mortals. Realizing the situation, it has called in financial experts and financial doctors to tell it how the other half manages to live within its income. Tried business methods of tired business men will now replace the happy-go-lucky ways of the past. For the first time in their history pictures are being produced on the budget system.

"Imagine the feelings of one financial expert in his first experience of budgeting a picture, when a cast of a hundred was gathered—expenses rolling relentlessly on—and some seventeen-year-old chit of a movie star sat and sulked all day and refused to act because her new dressing room had not an outside window. This incident would have been perfectly good form in movie circles, before the 'Octopus' interested itself in the movies."

—M. P. Day—Aug. 25—

Of the many opinions, published and verbal, concerning the appointees on Governor Miller's censorship board that followed close on the heels of the appointments Heywood Broun's is, perhaps, the most biting. Broun addressed his remarks to the readers of last Sunday's New York Tribune in his column, "As We Were Saying——." Space does not permit giving you the whole article, but one paragraph goes on to say:

"No one had much right to expect that Governor Miller would choose his film censors intelligently. Censors of anything never amount to much because the belief in censorship is in itself unintelligent. Nevertheless, Governor Miller has outdone himself. A board of picture censorship ought, of course, to include an artist, an author and somebody with a working knowledge of the production and distribution of films. Our new board is composed of a district leader, a Watertown lawyer and a lady member of an upstate Thanatopsis Club."

Whew.

—M. P. Day—Aug. 25—

The July issue of "The Drama" could well be called a motion picture number. The stage seems to have been given a back seat and the screen brought to the front. It includes an article by William C. De-Mille about "The Audience and the Motion Pictures," W. H. Bridge discusses "The Movie and the Small Town," "Art and the Cinema" is handled by Gregory Zilboorg; "The Movie and the Child's Vocabulary" is explained by Horace J. Bridges, and Orrin G. Cocks writes on the question, "What Are Better Films."

—M. P. Day—Aug. 25—

George Shor says "The Golem," as shown to the persistant crowds pushing their way into the Criterion is not "The Golem" that was shown in Berlin in 1913. What's all the shootin' for? Old or new, it's a great picture.

—M. P. Day—Aug. 25—

In the Atlantic Monthly for July Katherine Fullerton Gerould writes an article in which she takes the position, more or less, that moving pictures should be moving pictures. She does not object so much, apparently to pictures in themselves, but she does object to fiction being written with one eye cast in the direction of a scenario editor, written with the availability of a screen version always in mind.

Mrs. Gerould believes, unless we misinterpret, that novels should be novels and pictures should be pictures. She hints that it would be fairest if novels written for screen purposes should be so labeled. Then a reader could read them or leave them alone, as the spirit moved.

*A NEW STAR HAS ARISEN*

*The Famous Players-Lasky officials—Jesse L. Lasky and S. R. Kent—formally elevate Agnes Ayres to stardom*

—M. P. Day—Aug. 25—

Charlie Giegerich is now doing special exploitation work for United Artists on the Rex Beach production, "The Iron Trail." With Beach and a crowd a thousand strong, Charlie has gone down to a place twelve miles from Dover, N. J., where Beach has taken possession of a deserted village that prospered in war time under the glorious name of Hibernia. The Rex Beach crowd, headed by the author himself, have brought back life to Hibernia, and rechristened New Hibernia. It is presided over by His Honor, Mayor Rex Beach, assisted by a chamber of commerce composed of one member, whose chairman is Charlie Giegerich.

—M. P. Day—Aug. 25—

Ben Grimm, of the Universal advertising department has just returned from a vacation trip to Canada. Question: Why did he go to Canada?

—M. P. Day—Aug. 25—

It is heard that Rex Ingram and Alice Terry will go to Ireland to be married.

—M. P. Day—Aug. 25—

Hope Hampton created such a favorable impression and received such good notices upon her personal appearance on the vaudeville bill of the Broadway Theatre when her latest film, "Love's Penalty," was shown there for a recent week that the value of her appearances was clearly realized. The result is that she has been persuaded to appear in person at a number of houses about town.

—M. P. Day—Aug. 25—

Pearl White was granted a divorce from Wallace McCutcheon last week in Providence.

—M. P. Day—Aug. 25—

Speaking of Victor Sutherland's one day of marriage with Pearl, Luella Parsons in the Morning Telegraph, said "Well—even so, those who know Pearl White are willing to lay down and die for her any day."

And we are willing to lay a good wager that she's right.

—M. P. Day—Aug. 25—

Ralph Block, editor of the scenario and research department of Goldwyn, left on July 19 for a brief visit to the Goldwyn studios at Culver City, California. This is the second trip to the Coast made by Block since his appointment as scenario editor.

—M. P. Day—Aug. 25—

The Brabins have returned from

# *Selznick Advocates Getting Together for Centralized Distribution System*

"A chap I used to know in Cleveland came in to see me the other day. He knows a lot of people I know, and, as we got to 'fanning' about old times, two things impressed me. The first was that a number of our mutual acquaintances had died during the past years and the second was that about the only time this old Cleveland friend of mine had met up with our mutual acquaintances recently was when both he and they got together at the funeral of some person all of them knew."

Lewis J. Selznick was talking with a representative of the Moving Picture World who had asked an interview at this particular time incident to the anouncement of the Selznick plans for 1921-22. The foregoing remarks were Mr. Selznick's introduction to the independent producer's views on a subject which is being widely discussed throughout the motion picture industry at the present time, namely, the crying need of some plan for the distribution of motion pictures which will cut out millions of dollars of waste each year.

### *Better Distribution Needed*

"You've asked me to talk on some important angle of the business as I see it now," continued Mr. Selznick. "After what I had to say at the recent exhibitors' convention in Minneapolis you know pretty well that a new and more efficient distribution plan is the thing in which I am most interested at the present time. What I've told you about the man from Cleveland and the gatherings of old friends at funerals I meant to have a somewhat grim significance. A great 'getting together' is necessary in the motion picture industry. Let's not wait for a funeral.

"One might go back almost to the beginning of the motion picture industry for the explanation of how the present business situation, as it applies to pictures, originated. Briefly, a lot of people who have been active in the industry seem to have gotten the idea that the motion picture goose is so full of golden eggs that it requires no care or attention. They apparently think that it will thrive forever on a diet of waste and extravagance and that the motion picture industry is strong enough to stand for the kind of manhandling which they know perfectly well would paralyze any other industry in the world. Their only possible argument in favor of this stand is that 'we've gotten away with it.'

"But I'm not writing a book—and I'm not going back to the beginning. The motion picture man who will not concede what I've just said doesn't belong. I want to talk about the remedy.

### *Jealousy Killed Many Plans*

"At least a score of efforts have been made to get motion picture products, made of hundreds of producers, to their final market—and there's only one market, the folks who buy tickets at the exhibitors' boxoffices—in some kind of sensible manner which would cut out duplication of expenses.

"There have been all kinds of exhibitor and exhibitor-producer combinations. Most of them have been steps in the right direction but most of them have failed for the simple reason that there has been too much jealousy among those interested in putting them over. Eventually there must be a combination of some kind which will accomplish what these plans had in mind. It means a kind of 'getting together' which the industry has never known before and, despite the difficulties in its way, it's got to come. If it doesn't—and I'm not croaking—we may get together at a funeral.

### *Waste Is Heavy*

"Producers and distributors, each of whom maintains a separate organization to deal with identically the same market, know better than any others in the industry the need for a marketing system that will cut the industry's tremendous overhead in this important department. They know the heavy waste which comes from a dozen different organizations trading on each other's heels. They know that any one of these organizations, slightly expanded to meet the new conditions, could get the same results for each producer and distributor in the field—and they are alive to the enormous sums of money which could be saved for every person concerned in the industry.

"At Minneapolis I outlined a plan whereby this big problem of distribution would be worked out and controlled by exhibitors throughout the country. The wishes and best interests of the exhibitor appears to be the only grounds upon which there is a chance of producers and distributors getting together. Despite their little quarrels and bickerings, I still think the exhibitors are further away from the idea of 'getting at the funeral' than the distributors.

### *Centralized Distribution*

"The centralized distribution plan is practicable despite all arguments to the contrary and despite all failures which have been made of plans more or less similar. The best argument that it can be done is the fact that it is a logical thing to do and—it has to be done. I'd like to have it happen now. The idea is not a new one with me. I've advocated it for years, and its reception, I'll admit, has been discouraging. Nevertheless, I'm oging to keep at it in the future even more strngly than in the past.

"Regardless of what others may think or do I'm going to keep on working until this waste of millions of dollars annually is eliminated from the budget of the motion picture industry as a whole. I figure it's a lot better to operate in a less bombastic way, safely and surely, than it is to be a part of a business system which is so sinfully wrong that it is constantly calling to people on the outside to come in and correct it. And remember, it has to be corrected!"

*LOUIS J. SELZNICK*
*President of Selznick Pictures Corporation*

# *Elaine Hammerstein to Be Starred in Six Big Productions*

For the forthcoming year Selznick has planned a series of six feature productions starring Elaine Hammerstein, that will supply the star with unusually strong stories and a variety of roles which should assure her the opportunity of more than repeating the marked success she has had in the theatres during the past season.

The progress Elaine Hammerstein has made as an artist and a box-office attraction as a result of the past productions in which she has been presented by Selznick, is evidenced by the quantity of testimonials from exhibitors and critics that have accumulated in the offices of the company, and which has caused them to term her "the fastest growing star on the screen."

The first of the new series of Elaine Hammerstein productions will be "Handcuffs or Kisses," by Thomas Edgelow, scenario by Lewis Allen Browne. This release has already been completed and was directed by George Archainbaud, Niles Welch playing opposite the star.

Other productions scheduled for Miss Hammerstein's new series but not yet completed are "When Youth Rebels," by Cosmo Hamilton, famous author of many successful novels, whose works are always found among the "best sellers;" "Heart of Flame," by Robert Louis; "Yesterday's Wife," by Evelyn Campbell, and "The Alibi," by Leigh Gordon Giltner.

Exhibitors' reports received by Selznick attest to the fact that the closing year's output of Elaine Hammerstein productions has proven one of the most satisfactory and profitable ever offered the theatres.

Included in this list are such well-remembered productions as "Pleasure Seekers," directed by George Archainbaud, which bookings showed to be one of the most successful vehicles of the star's career; "The Daughter Pays," directed by Robert Ellis, which was reported on most favorably from all points of the compass; "Poor Dear Margaret Kirby," directed by William P. S. Earle and proclaimed by critics as one of the artistic productions of the year; "The Miracle of Manhattan," directed by George Archainbaud; "The Girl From Nowhere," directed by George Archainbaud, and "Remorseless Love," a Ralph Ince production.

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*BRANCH MANAGERS OF SELECT PICTURES CORPORATION*

*1—F. F. Goodrow, New Orleans; 2—R. J. Burns, Cincinnati; 3—Charles Walder, Albany; 4—D. C. Farquhar, Salt Lake; 5—C. D. Touchen, Oklahoma City; 6—A. W. Moses, Buffalo; 7—R. C. Fox, St. Louis; 8—J. A. Conant, Seattle; 9—C. C. McKibbin, Pittsburgh; 10—P. H. Carey, Omaha; 11—Nat Bier, New York; 12—Henry Siegel, District Manager, New York; 13—Joseph D. Roderick, Milwaukee; 14—Louis Green, New Haven; 15—J. U. McCormick, Charlotte; 16—Earl W. Kramer, New Jersey; 17—J. H. Curran, Portland; 18—T. C. Malcolm, San Francisco; 19—J. E. O'Toole, Minneapolis; 20—W. F. Ballenger, Washington; 21—D. Williston, Indianapolis; 22—Max Milder, Philadelphia; 23—Benjamin P. Rogers, Boston; 24—Morris Saffer, Cleveland; 25—R. I. Brown, Dallas; 26—William Niles, Denver (if he'd turn around); 27—J. O. Kent, Detroit; 28—Lynn S. Card, Kansas City (can't see his face. but it's him); 29—E. Silverman, Chicago; 30—E. C. Mix, Los Angeles; 31—J. F. Flarity, Atlanta*

# *Variety Is An Outstanding Feature in Plans Outlined by Myron Selznick*

Variety will be an outstanding feature of the Selznick Pictures output for the coming year, according to the plans of Myron Selznick, vice president in charge of production, who has furnished the following outline of the general policy:

"The production plans now completed for the 1921-22 releases to be made at our studios show greater variety than ever in the past. In the last two years the public has shown very clearly just what sort of pictures are wanted from each of our stars, and we can go ahead with a certainty of knowing what will prove successful.

### *Concentrate on Specials*

"First of all, we will concentrate every energy upon the half dozen specials, to make them the big events of the year in the entire industry.

"Beginning with 'A Man's Home' we will establish a standard for strength in both story and cast that will set the pace for the entire six.

"The unique creation, 'Conceit,' with one of the most interesting themes ever put into a picture, will be another, while 'The Easiest Way,' the Belasco success, will be a brand new production with distinguished array of noted players. These with the Galsworthy drama, 'Justice,' starring William Faversham, are sufficient to indicate our policy as to specials.

"The Elaine Hammerstein series will be made up of de luxe comedy dramas, containing the highest type of romance, and portraying the typical American girl. Youth and beauty will always be the keynote of the Elaine Hammerstein productions. Senationalism will never be permitted to mar their wholesome vitality. The pictures in which this star appears will prove in the future as in the past that it is possible to provide punch without offending the most sensitive censors.

"The Conway Tearle productions will be made from dramas of a heavier type. The story of virile strength, vivid action and all that goes to make intense dramatic power, is the ideal vehicle for Mr. Tearle's talents, as we have proved in his most successful offerings of the last year. Romance that struggles up through perils and vicissitudes brings out his strongest qualities and will characterize his forthcoming productions.

### *Heavier Dramas for Type*

"The Eugene O'Brien series will take a somewhat lighter vein. The secret of Mr. O'Brien's appeal lies in what can best be described as comedy romance. Stories of the sort that I mean are very difficult to find, but we have a number scheduled which will show a new O'Brien to the world. The notable point about this type of picture is that while the romance or heart interest is always in the foreground, it is never sentimental and is told with a smile.

### *Moore's Popularity Increasing*

"Owen Moore has struck his stride so strongly that nothing need be said about his coming offerings except that they will be right along the same lines as his recent comedy hits. Mr. Moore now stands among the strongest drawing cards in the business, and every picture brings him thousands upon thousands of additional admirers.

"Censorship is becoming a more and more general problem, as the number of States placing restrictions upon pictures increases. This is something which need worry no one. We have had little difficulty in the past with censors, and there could be no censorship more rigid than that which we have already encountered. We have proved, as I have stated, that we can make powerful pictures which are immune from this interference.

"This will give a fairly comprehensive idea of the broad scope of our plans. The quality of production that we have established will be more than maintained, and with the variety of offerings listed it should be a most attractive list to place before any exhibitor."

*MYRON SELZNICK*
*of Selznick corporation, in charge of production*

# *Select Selling Crew Includes Managers Raised from Ranks*

A year in any big business organization under perfectly normal conditions usually brings its full measure of changes. In this period of readjustment changes in the personnel of the various motion picture organizations have been numerous. These changes have called for a great deal of thought on the part of executives who had this particular problem to face.

Exhibitors throughout the country have watched this process of change with interest in its application to all of the companies and some of them have remarked about the rhyme and reason of the general policy which has been followed by the Selznick organization, particularly as to Select Pictures Corporation, the distributing branch of the business over which Vice President Sam E. Morris holds the reins.

### *Know the Business*

There are new occupants of the manager's chair in a number of the thirty offices which Select operates throughout the country. A number of times during the past year circumstances have made it necessary for Mr. Morris to fill important gaps which have either been made or have made themselves. The thing that has excited comment on the part of those who have been keenly observant is that, while the man may be new to the manager's job, rarely, if ever, is he new to the bigger job, namely, looking after the Selznick organization's interests. In a general way, the new managers in the Select organization have been merely moved from the ranks.

### *Watch Employes' Fitness*

There has been little, if any, of the customary plan of placing men in important positions merely because of their general reputation for ability. The thing that has been kept uppermost in mind has been the employes' fitness as it applies specifically to the peculiar needs of the Selznick-Select organization. It has followed quite naturally that the man with Selznick experience, even though in some minor capacity, has been given abundant opportunity to win his spurs.

"This policy which we have followed," says Mr. Morris, is one on which Mr. Selznick has operated in every business which has ever claimed his attention. He has always liked to say "Outgrow your job. I have a bigger one waiting for you." On the face of it this statement might almost seem philanthropic.

### *Are Better Satisfied*

But Mr. Selznick has never aspired to shine as a philanthropist. His stronger inclination is to the belief that most red-blooded men are better satisfied when they get what is coming to them. Mr. Selznick would readily confess that his conception of the thought back of this is that both the man outgrows his job and the man who hands him the better one, profits materially in the exchange.

"By following this policy in the business of keeping our exchanges, sometimes thousands of miles removed from the direct influence of the home office, in smooth running order, we feel that we scarcely ever take a step backward in the standing and prestige which we are constantly aiming to create among the exhibitors, our customers. We have always advocated a highly developed spirit of co-operation in each branch office.

### *Always in Training*

"Our managers invariably depend upon their subordinates to offer real help in the problems they are being constantly asked to solve. The result is that practically every employe in any Select branch is always in training for the job or jobs higher up. Another result is that there is considerably more contact between the exhibitors in the territory and even in the minor branch employes than would be the case if a different plan were followed.

Showing in an extremely practical way just how this policy, religiously followed by Select has worked out across a number of years, it may be mentioned that in a number of instances the managers of Select branches are men who have been with the organization in some capacity since its inception. Some of them, indeed, have been associated with Lewis J. Selznick, president of the company, ever since his earliest days, as an employer in the motion picture industry.

It is equally true that a number of the managers in the exchanges and among these are numbered some of the most successful managers—are men who have done everything there is to do around an exchange from the handling of posters and advertising accessories right up to the business of arranging booking contracts.

*SAM E. MORRIS*
*of Selznick corporation, in charge of distribution*

*PROMINENT SELZNICK STARS AND DIRECTORS*

*From left to right (top row): Eugene O'Brien, Conway Tearle, Elaine Hammerstein, Owen Moore, William Faversham. From left to right (bottom row): Henry Kolker, Robert Ellis, William P. S. Earle, Alan Crosland, Ralph Ince, George Archainbaud*

# *Young in Years But Old in Experience, Selznick Company Directors Are Star Craftsmen*

Ralph Ince, Alan Crosland, George Archainbaud, William P. S. Earle, Robert Ellis and Henry Kolker have all been concerned in productions made by Selznick during the past season and all save one or two of these directors will carry the burden of supervising presentations for the coming year.

In furtherance of Myron Selznick's theory that director must fit star and story to obtain best results, none of these craftsmen have been exclusively employed as director for any particular star. Every time a new production has been made ready for work, the director best fitted to give the story adequate presentation has been assigned to the undertaking.

### *Both Star and Director*

Ralph Ince is unique among Selznick directors in that he is both star and director—and as a star in "The Land of Opportunity" and "The Highest Law," he directed himself. Eugene O'Brien, Zena Keefe, Conway Tearle and Elaine Hammerstein have been directed by Mr. Ince in pictures that have been seen or are yet to be shown, but it is the conviction of the Selznick organization that "A Man's Home," to be released among this season's Selznick specials, will bring to Mr. Ince greater credit than anything he has thus far developed for the screen.

Alan Crosland's Selznick features include "Youthful Folly," with the late Olive Thomas; "The Point of View," with Elaine Hammerstein; "World's Apart" and "Is Life Worth Living?" with Eugene O'Brien and "Shadows of the Sea," a picture he lately finished with Conway Tearle as the star.

George Archainbaud, with the Selznick organization, has worked with but three stars—Elaine Hammerstein, Eugene O'Brien and Conway Tearle. With Miss Hammerstein he directed four consecutive features"Pleasure Seekers," "The Girl From Nowhere," "The Miracle of Manhattan" and "Handcuffs or Kisses." Eugene O'Brien's "Clay Dollars" has not as yet been released, but "The Wonderful Chance" is known to the trade. Just now Mr. Archainbaud is directing Conway Tearle in "A Man of Stone."

### *Work on New Play*

William P. S. Earle, with Elaine Hammerstein, has produced "Poor Dear Margaret Kirby," and he is now working with her on "The Way of a Maid." "The Last Door" and "Gilded Lies" are Mr. Earle's productions starring Eugene O'Brien, and with Conway Tearle as star he has directed "The Road of Ambition" and "Love's Masquerade," the last mentioned work being one of the new season's offerings.

Robert Ellis and Henry Kolker's Selznick pictures have been among the releases offered during the past season with Ellis as director of Elaine Hammerstein's "The Daughter Pays," Owen Moore's "A Divorce of Convenience," and Mr. Kolker made two Conway Tearle presentations—"Bucking the Tiger" and "The Fighter," the last mentioned attraction being a release now current. Two Selznick specials—"Who Am I?" and "The Greatest Love"—were also directed by Kolker.

# *Selznick Maintains Production in the East Where the Entire Organization Is Centralized*

As last of a number of producers who formerly maintained studies in the East, Lewis J. Selznick remains practically alone among the large providers of moving pictures who create their product east of California. His studies in Fort Lee have for several months been the sole scenes of production activities in a community well dotted with structures where, in the earlier days of the industry, practically all of America's' output of films originated.

Mr. Selznick maintains that his years of experience has taught him that the dictates of true economy and expedition in picture-making gives to the East advantages that the Pacific section cannot duplicate. Artificial lighting has become so general that "California sunshine" is now augmented by the skill of the light experts, while interiors are just that, no matter where they may be made.

### *Resorts to Broadway*

But it is its nearness to Broadway, where actors, "types" and extras abound, that gives to the Selznick organization an advantage that make not alone for economy, but develops correctness in casting almost any style of production. Time and again the Selznick asting department has found Broadway with its flock of thespians and specialties of inestimable advantage in peopling sets and "locations" with exactly the human "atmosphere" the story required.

Thus in the essential elements of casting provided for by the Selznick forces direct. Card-indexes are put to immediate use when the needs of a director are ready for consideration—all sorts of character actors, strange people; men, women and "types" who specialize in pictures have been fitted by nature into the casts of no end of Selznick productions.

### *A Typical Case*

"Shadows of the Sea," a production Conway Tearle lately finished, under direction of Alan Crosland, is a case immediately in point. The nature of the story required scenes to be laid along the water-front of a great seaport; in sailors' lodging houses, dives where seamen spend their time off ashore, and in locations where dwell dock-fringe communities of human wrecks.

Twenty-five "types" were required to show the diversified assortment of human fugitives from decent surroundings. Men who possessed countenances with which nature had played tricks; Mongolians and whites; dancing girls who must be proficient in specified styles of terpsichore; sailors from the seven seas; hangers-on around low dance halls and groggeries—it is doubtful if any other city than cosmopolitan New York with its actor and specialists colonies, could furnish such equipment of people.

As a consequence, "Shadows of the Sea" (first of Conway Tearle's 1921-22 series) will come to the screen as perfectly equipped with "types" and characters as though the scenes were photographed in the actual surroundings of the waterfront in any great sea-port in the world. The grogshops will reek with the atmosphere of reality and the denizens of the sailors' haunts will be the real article.

# *Good Pictures That Never Grow Old*

Despite the careless use of "first run" on banners that stream across theatres where pictures that may be six months' old are shown, the general public have, fortunately, not fully absorbed the full meaning of a term that should have been considered a part of the trade. "First run" may not "ring any bells" in minds that may think it nothing more than an oft-advertised title of a film.

All of which prefaces a Selznick assertion that a good picture never grows old and is a new picture until it is screened in any given community. The Selznick reissues of Norma and Constance Talmadge's early achievements as screen stars have demonstrated that a really good picture may always be shown with the assurance that there will be audiences to appreciate the outcome.

# Selznick Program Calls for Six Specials in Addition to the Regular Star Series

Out of the forty Selznick releases planned, six will be special offerings and of that number four are ready to be announced as a definite part of the offerings during the next few months. There will be no more than six specials and with this fact in mind the sales organization as well as exhibitors may play in advance for absorption of the product.

The Selznick specials will be cast to "type" and individual fitness for each role, with an experienced director staging each presentation. These specials will be sold as independent product and will not be confused with the contracts issued for the Selznick star series.

"A Man's Home," "Conceit," John Galsworthy's "Justice" and Eugene Walters "The Easiest Way," are the four specials announced for production during the next eight months. Of this number "A Man's Home" and "Conceit" are ready for distribution. Every essential for producing the other two has been provided and the two unnamed specials will be determined in time to produce and distribute them within a twelve-month period.

Ralph Ince directed "A Man's Home." Mr. Ince has made a record both as star and director in "The Land of Opportunity" and "The Highest Law," and has since turned his attention to directing individual stars and specials.

The "all-star" cast of "A Man's Home" will commend itself to picture showmen, including names that have been "up in lights" or spread in large letters across billboards: Harry T. Morey, Kathlyn Williams, Faire Binney, Grace Valentine, and Matt Moore. The "heavy" is Roland Bottomley, who has made his mark in support of many stars.

In the matter of production "A Man's Home" is said to represent the highest attainments in Selznick style. Because of the very nature of the story (dealing with developments in the homes of wealth), the sets have been built with lavishness to serve as backgrounds for the dramatic incidents.

"Conceit" has been finished for some time. Michael J. Phillips wrote the story, published in Munsey's Magazine. The cast carries the name of players well known to the screen. In the leading role is William Davidson, who has appeared with Elaine Hammerstein in a number of her best pictures; Hedda Hopper, wife of De Wolfe Hopper; Maurice Costello, whose name has been made familiar to screen fans for many years through two decades; Warren Cook, frequently seen in support of Selznick stars; Betty Hilburn, starred in "Girl of the Sea" and widely known through her association with Vitagraph and other concerns.

Galsworthy's "Justice" was so successful when John Barrymore appeared in New York in the stage version that its screen presentation should arouse unusual interest, bringing into the theatres a class that do not ordinarily sit before the screen for entertainment. William Faversham, who appears regularly in Selznick specials, has been cast for the role of Falder, which is said to be the greatest acting role ever created for the stage or screen.

Eugene Walter's "The Easiest Way," was pictured by the Selznick organization at the time the problem drama of social life was so successful on the stage, and the new production will be coincident with the second presentation of the play on Broadway this fall, when David Belasco returns Frances Starr in her original role.

# Selznick Foreign Distribution Is Efficient

In keeping with its policy for early preparedness for the coming season of 1921-22, the Selznick organization already has perfected most of its plans for foreign distribution and within the next six weeks or so the company's foreign connections will be such as to insure its products, one of the widest and most complete representations.

Louis Brock, export manager, has sailed for Sweden where he will complete arrangements for the marketing of Select's output in Norway and Sweden. Upon closing with the foreign representatives for these two countries, Mr. Brock will visit other important European countries before returning to the United States late in September.

### *Renewed Walturdaw Agreement*

Perhaps the most important foreign deal completed by the Selznick organization during the past month was the renewal of the arrangement with the Walturdaw company, which for some time has had exclusive distribution rights for the Selznick product throughout the British Empire.

In France, Switzerland, Belgium and Australia Select operates its own exchanges with branches in Paris, Lyons, Lille, and Toulouse, France; Geneva, Switzerland; Brussels, Belgium, and Sydney, Melbourne, Perth, Adelaide and Brisbane, Australia, the latter three offices having been opened just this month.

In Czecho-Slovakia, Austria, Poland, the Balkans, and Jugo-Slovakia exclusive distribution rights are vested in the Biograph Company of Bohemia, a big foreign banking house which recently acquired the rights to that territory.

Other important foreign arrangements made recently by Mr. Brock include these with Max Glucksman, of Buenos Aires, for all Argentinian rights; with the Atlantic Cinema Company for all of Germany; with the South African Film Trust for all the territory in South Africa; with the Continental Film Exchanges for Cuban rights, and for Porta Rico, with the Selective Film Service. In all the Far East countries the product will be distributed by the International Photo Distributing Corporation.

# Selznick News Reel Has Made Rapid Progress

The year's activities which the Selznick organization have to review in announcing their plans for the forthcoming season have included the "putting over" of Selznick News in its present form, produced and distributed exclusively by the Selznick organization. Myron Selznick, vice-president in charge of production, and David Selznick, secretary of the Selznick Corporation, have taken an active personal interest in the news reel. E. V. Durling, who has served the Selznick Company for a number of years in news reel circles, because of his long association with the Gaumont Weekly, is Mr. Durling's chief assistant.

The most convincing thing of all insofar as a determination of the calibre of Selznick News is that its bookings have been rising rapidly during one of the worst summer seasons the industry has ever faced.

The Selznick News is particularly proud of its foreign staff. At the present time 392 cameramen located in every quarter of the civilized globe, and in some places not so civilized, are contributing to the Selznick News.

Among the stars of the camera staff are Milton Ayres, of San Francisco, reckoned about the nerviest and most energetic of the courageous craft of news reel cameramen. Paul Miller, Berlin representative, Perryman of Seattle, Holbrook of Los Angeles, Harold Jones of London, Koenmatz, of Tokio, Schoedsack, now in Roumania, and Al Gold and Charley Sanwald, of New York.

# Selznick's Reading Staff Searches Everywhere for Good Material

Given a star and director is but half the battle for good production with Myron Selznick, upon whom depends the success of the studio output for Select Pictures distribution—the story gets first and most careful attention.

An efficient staff of readers comb the current magazines and weekly periodicals; read the output of every novel writer and seek for stories wherever they may be found. Then, too, there are the foreign agencies that submit stories in all languages for the Selznick translators to elucidate.

The scenario staff passes upon original manuscripts and if one might judge by the daily mail there are as many scenario writers, in embryo or amateurs and professionals—as there are writing machines and fountain pens in use the world over.

Albert Payson Terhune, Thomas Edgelow, Cosmo Hamilton, Rex Taylor, Evelyn Campbell, George V. Hobart, Lewis Allen Broene, Frank Dazey, Garrett Elsden Fort, Andrews Soutar and Leigh Gordon Giltner are fiction writers who are sure to bring a large following of readers to see Selznick presentations of their stories during the forthcoming months.

*ALL HUMANITY'S EMOTIONS IN THE PERSONS OF THESE PEOPLE*
*Stalk across the film in Selznick's "Shadows of the Sea"*

# *Selznick Announces Plans for Next Season; 40 Big Productions on List*

With exhibitors throughout the country discussing the great and growing movement for complete independence in the matter of conducting their theatres and sometimes wondering just where their attractions are to come from in the event of their determining to assert themselves as fully as they would like to, the announcement just being made by Lewis J. Selznick, president of the Selznick Corporation, as to the plans of his company for the ensuing year, is timely and of particular interest.

### *Forty Feature Releases*

The Selznick organization, according to announcement, will have forty feature releases during the year, and these releases will be sufficiently diverstified as to nature to make them a pretty fair backbone upon which to construct an entire season's bookings for the average theatre.

Leading off among the "Forty from Selznick," in accordance with the firm's policy of featuring star series pictures, will be six productions starring Elaine Hammerstein, six productions starring Eugene O'Brien and six productions starring Conway Tearle, all of these to be soild on the star series plan. Owen Moore, the other of widely advertised Selznick stars, will be presented in four releases, to be sold individually.

There will be six specials during the year, and only six, the firm's idea being to concentrate upon the production of these pictures and to make each one of them special in every sense of the word. And finally, there will be a selection of the twelve best features made by Norma and Constance Talmadge for distribution by the Selznick organization; these will be revivals, carefully re-edited and retitled, which will more than hold their own in the company of any collection of photoplays of the year.

### *Will Be Sold As Series*

There will be six of these rivivals starring Norma Talmadge and six starring Constance, and each block of six will be sold as a series, just as the productions of Miss Hammerstein, Mr. O'Brien and Mr. Tearle will be sold.

Other Selznick product for the forthcoming year, of course, will include the semi-weekly releases of Selznick News, which has been so firmly established as an attraction in leading theatres in a short period of time.

Their productions will be bigger and better and of a more diversified nature than ever before. Constant application as to advertising and follow-up in the form of uniformly good pictures has established a following for each of the stars, and the Selznick company feels that they are now in a position to develop a lot of still more or less latent acting ability possessed by their players, through casting them in roles of inherent strength disregarding to a greater extent than ever before the question as to whether or not the admiring public wants this star or that star in just the particular kind of picture which it seems best to produce from the box-office standpoint.

The development of this plan will be quite noticeable when the first of each star's new series is shown. Miss Hammerstein's first release, "Handcuffs or Kisses," will be found entirely different from any in which she has yet appeared, and Mr. O'Brien's first, "Clay Dollars," is utterly devoid of ballrooms and full-dress clothes.

### *Concentration Policy*

The Selznick plans as regards special productions will be of particular interest, because up to the present time, Selznick has been chiefly concerned with the development of the star series idea. Selznick Specials like William Faversham in "The Sin That Was His," a Hobart Henley production from the Frank L. Packard story, of the same name, and "Red Foam," from the smashing story which ran in the Staturday Evening Post, have shown the company's capabilities along these lines.

With the star series plan running like clockwork, Myron Selznick and his producing crew, according to announcement, are going to take up seriously the matter of creating real photoplay specials. Four of the six to be released during the season have been announced.

"A Man's Home," which has been completed and will be released early in the fall, will serve as a good sample of what exhibitors may expect. This production from a play by Anna Steese Richardson and Edmund Breese, should rank with the leading photoplays of the year. "Conceit" will be the second special, John Galsworthy's "Justice" the third and "The Easiest Way," from Eugene Walter's famous play produced by David Belasco, will be the fourth.

### *Plans Are Concrete*

The Selznick announcement for the season of 1921-22 is given added interest for the reason that it is not made up of visionary and indefinite promises. There has been no putting of the "cart before the horse." For the past month or more the executive heads of the organization, including Lewis J. Selznick, Myron Selznick and Sam E. Morris, the last being vice president in charge of distribution, have been carefully going over every detail of the plan for the coming year.

While many other studios throughout the country have been comparatively inactive, the Selznick plant at Fort Lee, N. J., has been going at top speed until now, with the firm's announcement being made to waiting exhibitors, considerably more than half the product mentioned in the announcement is practically ready for distribution.

Not only is the product ready, but there is already on record in the Selznick offices, at 729 Seventh avenue, New York, a chart which marks the day and date on which the thirty Select branches throughout the country will have the product for exhibitors to book.

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# *Development of Merchandising Sense Noticeable Trend in Picture Industry*

Sam E. Morris, vice president in charge of distribution, of the Selznick Corporation, discussing the plans which the Selznick organization are announcing for the forthcoming season believes that one of the most noticeable changes in recent years in the conduct of the motion picture business is the growing disposition of the exhibitor to apply sound common sense to his business.

"Less and less from year to year, I believe," says Mr. Morris, "is the exhibitor being influenced by the old "hurrah" methods of "show business." At the risk of being misunderstood I might say that the exhibitor is slowly but surely adopting the practices of the level headed merchant as opposed to those of the more or less hectic and excitable showman. I do not mean that exhibitors seem to show any inclination to discard "showmanship." What I mean is they seem to be doing more thinking for themselves and analyzing their business and not accepting all kinds of hurrah advice merely because there seems to be a product for it in the 'show business.'

"I think there are two reasons for this change. First, it is becoming more clearly established that the man who sells motion picture entertainment to the public sells something which comes near being a necessity and not a luxury.

Pictures have developed a more general appeal in the fifteen or twenty years which they have been a commercial proposition than any other form of similar entertainment ten times as old. To me this is convincing that the exhibitor cannot look to the "showman' for all his guidance. He comes pretty nearly being a merchant and must use at least an approach to merchandising methods if he hopes to make a success.

"The second one, though closely related to the first is even more important. It is this: A number of outstanding successes in the exhibiting end of the business have been made by men who, possibly acting on a hunch, began applying merchandising methods to their business, and these successes have set the rank and file of exhibitors everywhere to thinking and, invariably, to following the lead of the successful originators of the idea.

"The growing popularity of the star series plan of motion picture distribution illustrates my point. It is a merchandising—not a showmanship—idea that lasting success depends upon a vender's identifying himself in the public mind as a man who is selling a line of goods which can always be depended upon to satisfy a certain proportion of the people in his community although his line of goods may not suit the peculiar tastes of every individual who appears as a possible buyer. That's why there is always room for more than one clothing store in most any town. Personal taste has a great deal to do with any proposition in which money is paid for services rendered or for goods supplied. With two, three, or a dozen clothing stores in a town each will build up its own clientele—and each clientele is likely to insist that the store they patronize sells the best merchandise even if the prices charged and the services rendered are practically the same.

"Now, here's how it works out in the motion picture business. There was a time when the predominant class among exhibitors were the men who could scarcely sleep at night for fear they would miss the so-called "big attraction"—the individual picture, which, when everything—advertising, exploitation, weather and what not—was just right, would insure a long line at the boxoffice and a resultant profit which seemed like a lot of money—until the rental bills and the bills for advertising, etc., started to come in. These were the men who depended upon specialized effort to build a new and separate clientele for every picture which they booked. Now the predominant class are the men who have gone about merchandising their proposition with the idea of building a clientele which will depend upon them to play fair all the time and will support them as long as they do play fair. The men who have adopted the merchandising plan of identifying themselves with a line of gods which will give satisfaction to a certain *known* proportion of the customers in their community.

"That this latter class of exhibitors has become the predominant one is responsible for the success of the star series plan of distribution which the Selznick organization was among the first to adopt. The star series plan enables the exhibitor to keep continually at the task of selling his particular community the same standard brand of merchandise. He advertises but there is little need of the bargain sale system. He advertises something—a star in a trademarked brand of motion pictures—which the producer has had abundant opportunity to advertise well before the exhibitor ever booked the product. Each time he advertises he adds something to the prestige of his theatre and the products he offers."

# Rex Ingram Will Direct Screen Version of "Turn to the Right"

Rex Ingram has returned to the Metro studios in Hollywood from the East, and will begin immediately plans for the motion picture production of "Turn to the Right," the stage success by Winchell Smith and Jack Hazzard.

Metro purchased from John Golden, producer of the stage piece, a one-half interest in the play for $250,000. This transaction, made last February, placed the value of the story at half a million dollars.

Arrangements were made with Mr. Ingram to do the Golden success during his recent visit to New York to attend the presentation and what proved to be the clean-cut triumph of his newest film play, "The Conquering Power," which is Balzac's "Eugenie Grandet" in celluloid.

### Alice Terry May Lead

At the time of his departure for the west coast, Mr. Ingram's plans had not crystallized to the extent of announcing a probable cast. It is understood, however, that Alice Terry, leading woman in "The Four Horsemen of the Apocalypse" and "The Conquering Power," will have the principle feminine role in "Turn to the Right."

The picture will be made entirely in California, and not partly in the East. Winchell Smith, co-author of the piece, had suggested when Metro bought it, that his own estate in Connecticut be utilized as a location spot for the celebrated peach orchard scenes.

In California, however, Mr. Ingram pointed out, such a natural setting could be easily approximated; and this will render unnecessary any transcontinental commuting on the part of either players or directors during the course of production.

The Rex Ingram production of "Turn to the Right" will be presented by John Golden and Marcus Loew, and distributed by the Metro chain of exchanges.

## Neill Working on Exterior Scenes

R. William Neill, who is directing "The Iron Trail," a Rex Beach production, adapted from Mr. Beach's story of the same name, has gone to Lake Denmark, New Jersey, to "shoot" the exteriors of the picture.

The company left the Whitman Bennett studios in Yonkers early in the week and will remain at Lake Denmark for about two weeks.

Accompanying Director Neill are Wyndham Standing, Thurston Hall, Reginald Denny, Bert Starkey, Del Beggs, Harlan Knight, Alma Tell, and Betty Carpenter, who make up the cast of the picture. Ernest Haller, Mr. Neill's cameraman and Bert E. Siebel, his assistant, constitute the balance of the party.

## Rivoli Does Big Business with "The Great Moment"

The management of the Rivoli Theatre, New York, reports that its business on Sunday, the opening day of the engagement of "The Great Moment," Gloria Swanson's first starring picture for Paramount, was the biggest of any Sunday since the record-breaking run of "Deception." In view of the fact that it was the hottest Sunday of the summer, Paramount considers this a most notable achievement and a striking tribute to Miss Swanson's drawing power as a star.

## Finishing Editing of "The Threshold"

The final cutting and titling of "The Threshold," the second of the United States Moving Picture Corporation's big features, is being completed at the company's studios in Grantwood, N. J., under the supervision of Joseph Levering, who directed the picture and Garfield Thompson, the author, and it is expected that it will be ready for showing early next week.

With the anouncement of the completion of the second picture, comes word from James W. Martin, president and general manager, that the scenario for the third picture to be made by the company, which tentatively is titled "The Immortal Flame," has been put into work and actual production on it will be begun within the next fortnight.

# Kent Says Quality Pictures Alone Can Stimulate Business This Fall

"The motion picture business is not going to rebound from its present depression like a rubber ball. It is going to respond, however, to the kind of pictures given the public this fall, and it is nothing but super-quality productions that will enable the box-office of the country to register a story of profits in the face of general conditions which may continue for some time to be unsatisfactory."

In the furnishing of such pictures by producers during the next few months lies the surest hope of a strong revival in the industry, in the opinion of S. R. Kent, Famous Players-Lasky's general manager of distribution, who has just returned from a business trip of nearly a month, which took him all the way to Los Angeles.

### Eliminate the Pessimists

"There is nothing so necessary at the present times as confidence," said Mr. Kent. "The pessimists, the yellow-streakers, are going to be eliminated during the coming year, without any question. In spite of the present depression, this industry today stands head and shoulders—as far as condition is concerned—above any other national industry of any consequence that I know of, and there is no other industry so fortunately situated to reap the benefits that will accrue through a sane deflation and sane re-organization in the business world.

"I find that the public is more critical than it has ever been regarding the quality of its picture entertainment. It continues to shop for value in its pictures as it is shopping for value in every other line of merchandise for which it is spending its money. It does not object, even today, to paying the fullest price for the picture that gives real entertainment and real value.

### Public Wants New Faces

"While at our West Coast studio, I viewed the September, October and November productions made there. I had viewed previously in New York such pictures as 'Experience,' 'Footlights' and portions of 'Peter Ibbetson' and 'Cappy Ricks.' I have nothing but words of praise for the marvelous work the production department has done in turning out the great number of super-quality pictures that it has already finished for the first few months of next season.

### Public Is Critical

"We will see during the new year many old personalities of the screen pass out; likewise we will see many new personalities come into full bloom. The public wants new faces, provided these faces carry more with them than mere beauty. It wants new stories, new situations, and this means the passing out of many of the old, hackneyed types of motion pictures that two years ago could draw enough patronage to make them profitable.

"My enthusiasm for the future is greater today than it has ever been, because no depression that exists now, or will exist in the future, can beat down the combination of better pictures, properly and equitably sold, backed up by real exploitation and effective advertising."

## Vignola Choosing Film Locations

The next production which Robert G. Vignola will make for Cosmopolitan promises to eclipse anything this director has yet done with particular reference to exterior scenic beauty, it is said. While the title of this picture is still a secret, it is no secret that it requires unusual exteriors and for more than a week Director Vignola has been touring New York State in search of the rare locations for which the story calls.

## Big Bookings for Independence Month

Independent theatres are rallying to the battle cry of the Minneapolis Convention for Independence Month—September—and are making their bookings far in advance of playing dates, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation, who says that September bookings of these products are already unusually large.

### Keeping Their Promises

Representative exhibitors who launched the Independence Month movement at the convention are standing squarely behind their words, according to Manager Rogers, and are booking heavily of R-C Pictures for that month. The sales department through the twenty-six exchanges of the R-C Pictures Organization is right up on its toes, and is making a splendid showing in its "book-a-week" campaign. At the same time the bookings for July and August play dates are running considerably ahead of those of corresponding months last year.

## To Start Work on "Grand Larceny"

"Grand Larceny," said to be a powerful drama of marriage and disillusion, from the pen of Albert Payson Terhune, will be put in produc- under the direction of Wallace Wors- tion at the Goldwyn studios this week ley. The interiors have been constructed from designs by Cedric Gibbons, and everything is in readiness to begin photographing. As most of the scenes are interiors, the art director made an unsual number of designs for the various, richly decorated sets. The basis of the story is the old heart tragedy arising from a marriage in which one of the parties is purely sentimental and the other entirely mercenary.

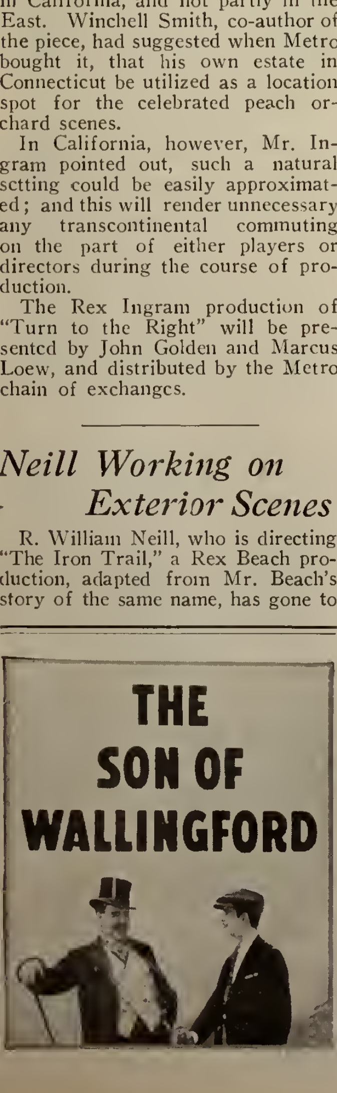
### Interrupted by Strike

Another production, "The Sin Flood," which has been temporarily interrupted on account of a strike of studio workmen, will be resumed this week. This story is by Henning Berger. It is being directed by Frank Lloyd. The cast is headed by Helene Chadwick and Richard Dix.

## H. Chadwick and R. Dix Chosen

Helene Chadwick and Richard Dix are the first players to be chosen for the all-star cast that is to be seen in Henning Berger's "The Sin Flood." The story has just been placed in production at the Goldwyn studios under the direction of Frank Lloyd.

This tale by the famous Swedish author, who spent much time in America, where he got the idea for the plot.



*"LOVE LAUGHS AT LOCKSMITHS"*
*So 'tis said, and the statement is amply proved in Universal's "Luring Lips"*

## New Roach Comedy Is Listed by Pathe

"Teaching the Teacher" is the title selected for the new Hal Roach comedy which Pathe has scheduled for release during the week of August 1. "Snub" Pollard is featured in the offering, playing the role of a school teacher.

Others prominent in the large cast are Marie Mosquini, "Sunshine Sammy," Noah Young, and the Hal Roach comedians. The comedy is an amusing satire on the life of the old Kentucky mountaineers, and their strange manners and customs give a new and original background for the comedian to display his marked comedy ability.

The offering opens, showing the last school teacher being carried out of the school to the cemetary, which is reserved exclusively for school teachers.

*HE WAS SNATCHED AWAY FROM HIS SWEETHEART*
*Just as, in Universal's "Luring Lips," he was about to tell her the old, old story*

# Strong Assemblage of Short Subjects Are Scheduled by Pathe for Week of August 7

Pathe Exchange, Inc., announces a remarkable assemblage of short subject features and the current episodes of two serials to be scheduled for release during the week of August 7.

"The Tip" is the latest of the Harold Lloyd re-issued one-reel comedies, having not only Harold Lloyd as the star, but Bebe Daniels, now a star in feature pictures, in his support, as well as "Snub" Pollard, now featured in Hal Roach comedies, prominent in the cast.

The offering presents the fast and furious type of fun, of a broader kind that now employed by the spectacled funmaker. The comedy evolves around the prophecies of a sfleer, and places the comedian in no end of complications.

"The Cat and the Canary" is the weekly release of the series of "Aesop's Film Fables," the animated cartoon created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering tells a distinct story, followed by the moral, in more modern guise, which is also in animation.

The animals in the comedy, created, and seemingly brought to life by the rapid pen of Mr. Terry, are the stars of each of the series, and each one contributes in some manner to the amusing situations which evolve from the story of Aesop.

"The Sky Ranger," most successful serial yet produced by the Seitz organization, is brought to a close with the current episode, "The J· Raid." June Caprice is co-starred in the chapter play with George B Seitz. The final episode contains the super-thrill of the entire serial, showing the final raid of the marvelous aeroplane of the crafty Santro, and its final destruction by the powerful searchlight, the invention of Professor Elliott.

The scenes for the action of "Smuggled Aboard," the eighth episode of the Pathe serial, "The Yellow Arm," were all taken aboard an ocean-going steamship bound for China.

A presentation which will bring remembrances to many ex-members of the A. E. F. is "The Town of Balzac," showing scenes in and about Tours, France, in Pathe Review No. 115.

"Teaching the Teacher" is the title selected for the new Hal Roach comedy scheduled for release during the week.

# Texas Newspaper Critics Praise "Four Horsemen" at Special Show

Special pre-release exhibitions of the Rex Ingram production, "The Four Horsemen of the Apocalypse" in Dallas and Waco, Texas, have brought forth no less whole-hearted enthusiasm than greeted this Metro picture in New York and the other greater cities of the country.

Showings of the screen version of Vicente Blasco Ibanez's novel were held recently at the Prince Theatre, Dallas, and the Hippodrome, Waco, before invited audiences including censors and newspaper critics.

The Dallas press remarked: "If anything, the picturization of 'The Four Horsemen of the Apocalypse,' which was given a private showing at the Prince Theatre Monday morning, is an improvement on the book.

In the columns of the Waco newspapers the following comment appeared: "'The Four Horsement of the Apocalypse,' 'Conquest, War, Pestilence with the scales of Famine—and Death,' who sprang from the jaws of the Beast and rode full-armed, spreading terror through the world, were shown at the Hippodrome Theatre Tuesday morning before the Waco censors, newspaper representatives and a few invited guests. The film follows with relentless details the thread of Ibanez's story. There are at the end of the story a few touches added, these in no way changing the plot of the novel.

"It is not the number of men involved, the stupendousness of the production, the thousands of dollars spent in scenery, the artistic unity of the scenes, nor the reality with which the characters are portrayed —not these that rouse the heart. It is that the pictures, marvelously perfected as they are in detail, become but the vehicle through which great truths are revealed. The men and women who take the parts in the play are unbelievably true to the types of the novel. . . ."

*AGNES AYERS, PARAMOUNT'S NEW STAR*
*Who for the time being will play opposite Rudolph Valentino in "The Sheik"*

# Has Provided Six of the Eight Stories for Mayo Production

Director General of Productions Irving Thalberg has already provided Frank Mayo, one of Universal's most dependable stars, with six of the eight stories in which he will appear during the year 1921-1922. To Mayo falls the honor of opening the Fall season, as far as Universal Special Attractions are concerned.

The first picture is entitled "The Shark Master," and was written and produced by Fred LeRoy Granville. It is a story of the South Sea. The second Mayo production is entitled "Flying Fists." The story has a western atmosphere. The third production is "Doctor Jim." It was written by Stuart Paton. This picture is now nearing completion under the direction of William Worthington.

Three other productions have been purchased and are now being put into continuity form for Mayo. One is "The Slipper Tongue," a story by William J. Neidig. The second story is by Clarence Buddington Kelland, and is entitled "Wards of the North." The third new stary is "The Altar Stairs," by G. B. Lancaster.

## Lourie Gets Franchise on Goldwyn Pictures for His Boston Houses

J. Lourie, manager of three theatres in Boston, has just secured a franchise on the fifth year product of Goldwyn Pictures Corporation. This means that Goldwyn releases will be the chief attraction at the houses under Manager Lourie's direction, the Park, the Modern and the Beacon.

The franchise awarded Mr. Lourie assures him of first runs on all of the big Goldwyn productions, including such special features as Rupert Hughes' "The Old Nest" and "Dangerous Curve Ahead" which are announced for distribution to exhibitors in the early fall. The franchise also gives first call on pictures not made by Goldwyn, but distributed by that company, such as the Italian spectacles, "Theodora" and "The Ship."

The Park, the Modern and the Beacon are among the most firmly established of Boston's motion picture theatres. They have large clienteles and Manager Lourie has always maintained a reputation for showing the best that the photoplay market affords.

## Gets Appointment

J. Mulhauser has been appointed special sales representative for the two-reel subjects department of Associated Producers, Inc., by General Manager Al Lichtman. Mr. Mulhauser was for two years personal field representative of Mack Sennett.

# *Paramount to Give $10,000 Prize Money to Winners in Competition*

Paramount will distribute a total of $10,000 among its various exchanges as prizes in the sales competition for Paramount Week this year. Of this amount, $6,000 will be divided among the various exchange organizations and $4,000 will be split up into awards to individuals.

The distribution among the six offices making the best showing will be as follows: First prize, $1,500; second, $1,250; third, $1,000; fourth, $750; fifth, $750; sixth, $750.

These prizes will be awarded according to a point system, on the following basis:

Sixty per cent. of the points to be determined by the percentage increase of the exchange's net rentals for Paramount Week over the weekly average of its net rentals for the first twelve weeks of this calendar year.

Fifteen per cent. of the points to be determined by the percentage increase of the exchange's net rentals for the week previous to Paramount Week over the weekly average of its net rentals for the first twelve weeks of this calendar year.

Fifteen per cent. of the points to be determined by the percentage increase of the exchange's net rentals for the week subsequent to Paramount Week over the weekly average of its rentals for the first twelve weeks of this calendar year.

Ten per cent. of the points to be determined by the percentage increase of the exchange's sales of accessories covering the period of four weeks ending with Paramount Week, over the weekly average of its accessories sales for the first twelve weeks of this calendar year.

As an example of the practical application of this system, if an exchange shows for Paramount Week an increase of its rentals over the average of the first twelve weeks of the year of 50 per cent., it will be awarded 30 points, the product of .50 multiplied by 60; if it shows an increase of 10 per cent. in its rentals for the week previous to Paramount Week, over the twelve-week average, it will be awarded 1½ points, or the product of .10 multiplied by 15, etc.

By this system, any possibility of a tie for any one of the prizes is virtually eliminated, although it is stipulated that in case a tie should exist, each leading contestant shall receive the full amount of the prize offered.

In addition to these exchange prizes, an aggregate of $4,000 in prizes will be awarded to the individual workers as follows:

A prize to the salesman in each exchange who delivers the greatest volume of business for Paramount Week, in proportion to the possibilities. A prize to the booker in each exchange district securing the largest amount of actual bookings for Paramount Week. A prize to the accessories manager in each exchange district making the largest sales of accessories for Paramount Week. A prize for each of the two best original exploitation stunts executed by any of the exploitation representatives at the exchanges during Paramount Week.

In these contests it is also stipulated that in case of a tie in any case, each of the leading contestants shall receive the full amount of the prize.

The contests will be judged by a committee of Famous Players-Lasky district and branch managers.

## *Arbuckle Finishes Chicago Scenes*

Despite the terrific heat in Chicago, word is received that Roscoe (Fatty) Arbuckle made splendid progress and obtained some fine material for his new picture, "Freight Prepaid," which he started there under the direction of James Cruze. The company, which includes Lila Lee in the leading feminine role, has returned to Hollywood this week.

Curtis Benton wrote the story which was scenarized by Walter Woods. The production is being made under the supervision of Frank E. Woods, supervisor-in-chief.

## *Hodkinson Picture Strongly Indorsed*

"The Moving Picture Age," a magazine which is published in Chicago and which covers the non-theatrical motion picture and specializes in instructional and industrial films, publishes each month a list of approved motion pictures which have been viewed, indorsed and listed by the National Motion Picture League for the purpose of stimulating a greater demand for pictures not only suitable for adults but wholesome for children of all ages.

This is explained in the note which precedes the list. They go on to say: "By the aid of these lists, the general public may select a high-class show * * * and theatre managers may book a better class of pictures." In the list which appears in the July issue of the magazine, they recommend fifteen pictures, out of which fourteen are conditionally recommended—certain cuts are suggested before the pictures are fit for the use described above.

One picture alone out of the whole fifteen is recommended in its entirety, and is placed at the head of the list. That picture is "Keeping Up With Lizzie," Rockett Brothers' picturization of Irving Bacheller's comedy, the Hodkinson release, which has won such high praise whereever it has been shown.

# *Goldwyn Prepares Novel 24-Sheet Campaign on Two Big Productions*

The most complete line of accessories ever issued for productions sponsored by Goldwyn will be available for exhibitors showing the Rupert Hughes features, "The Old Nest" and "Dangerous Curve Ahead," announced for general distribution September 11 and October 22, respectively.

Because of their magnitude and importance, these two pictures have been selected for special exploitation along similar lines.

The complete advertising campaigns include every possible angle for effective promotion: Billboards, newspaper ads, stunts, contests, photo lobbies, stanchions, window displays, heralds and a quantity of carefully prepared publicity for use in newspapers and programs. Then backing up and supplementing this exploitation, will be the great national magazine advertising drive figured to reach twenty-seven million readers.

Goldwyn offers the exhibitor a campaign of four 24-sheets. This is probably the first time in the history of the industry that four complete 24-sheets have been made for one picture. Each of them is different, and all present a selling appeal.

The old poster appeal was based on showing a scene from the picture. The Goldwyn idea for "The Old Nest" posters is not only to do this, but also to show the effect the picture has on people who have seen it.

The method is particularly good for "The Old Nest," for the picture has an appeal for all classes, old and young of both sexes. The effect upon the emotions of the audience is reproduced in the posters. The only one of the 24-sheets with a conventional appeal is the first in the series, which is a beautiful and inspired reflection of the theme underlying the story.

In the second, third and fourth designs, the enthusiasm produced by the picture on one who has actually seen it, is expressed through three different mediums—a young man who has just left the theatres and declares, "I must see that picture again;" another man who has been moved to write a letter home, and a girl, who, seeing a magazine advertisement, says, "The most wonderful picture I ever saw." The one three and six sheets on this production are equally distinctive.

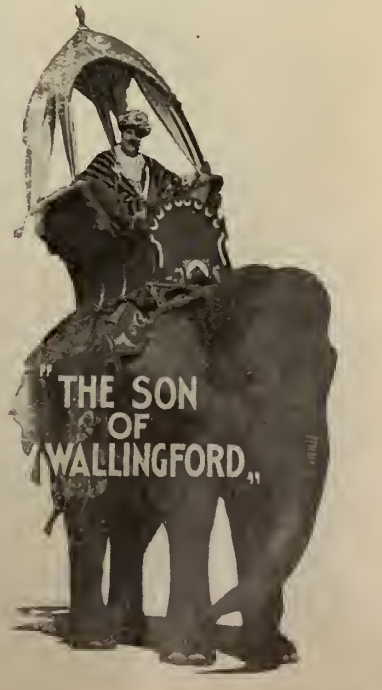
Beautifully colored lobby cards, 8 by 10, 11 by 14 and 22 by 28 have been made for both "The Old Nest" and "Dangerous Curve Ahead."

Among the exploitation novelties to be received by exhibitors running "Dangerous Curve Ahead" are traffic stanchions four feet high which may be placed in the theatre lobby, or at any other point of vantage that the house manager may select. The stanchion carries a circular red card with lettering on both sides, reading "See Dangerous Curve Ahead."

# *Preparing Wide Exploitation for "The Son of Wallingford"*

Over at Vitagraph's Flatbush studio, Mr. and Mrs. George Randolph Chester are putting the finishing touches to the biggest work of their combined literary and film carreer. They are completing the editing, cutting and titling of the Vitagraph super-feature, "The Son of Wallingford," adapted from the novel which they wrote themselves. The story, which took Mr. Chester more than a year to write, is proving the most successful of his entire career.

So much advance interest has been shown in "The Son of Wallingford" that the Vitagraph Company is surpassing all its previous records in the amount and quality of its exploitation matter for this particular special. The picture is one which admits of that particular type of exploitation which ultimately means money in the box-office, it is said. In its posters, booklets and special units, Vitagraph is going to great lengths to picture adequately the real bigness in physical size and in theme of "The Son of Wallingford." The big dam which was constructed by Mr. Chester at Balboa, California; the specially constructed inland lake which later in the picture becomes a seething furnace with its thick film of oil flaming about the principals; the durbar and mob scenes in which the entire town of Whittier, California, participated; the town which was built just for use in this picture —all these are being used. Any one would stamp the production as a mammoth one, according to reports.



# *Paramount Announces Seven Fall Productions for Block Booking*

Arrangements have been completed whereby exhibitors will be enabled to book in block and at an early date seven of Paramount's biggest fall releases, according to an announcement just made by S. R. Kent, Famous Players-Lasky general manager of distribution.

The productions selected by Mr. Kent for this offering are "The Affairs of Anatol," "Experience," "Peter Ibbetson," "Ladies Must Live," "The Great Moment," "Don't Tell Everything!" and "At the End of the World."

"We are making this unusual offer," said Mr. Kent, "in recognition of the extraordinary period of dullness which has pervaded the exhibiting end of the business for the past many weeks and is likely to continue in greater or lesser degree throughout the month of August. With the advent of Paramount Week and the new season, starting the first Sunday in September, there is every indication that there is going to be a decided change for the better.

### *Strongest of Firm's Pictures*

"So we have picked out these seven productions, all of them among the strongest box-office attractions of our fall releases, and are giving exhibitors the opportunity of showing them successively, without regard to the scheduled release dates, provided they book all seven of them together.

"These seven pictures are among the very best, from the box-office standpoint, ever released by our organization. The people of the entire country are impatient to see Cecil B. DeMille's 'The Affairs of Anatol,' with its twelve stars, namely Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye.

### *Strong Cast*

"George Fitzmaurice's production, 'Experience,' adapted from George V. Hobart's famous and sensational stage play, unfolds one of the most fascinating stories ever flashed upon the screen. Richard Barthelmess is featured in the role of Youth and the cast of thirty persons includes such favorites as Marjorie Daw, Betty Carpenter, Nita Naldi, Joseph Smiley, Sybil Carmen and Robert Schable.

"George Du Maurier's immortal story, 'Peter Ibbetson,' also directed by George Fitzmaurice, presents three stars in the persons of Wallace Reid, Elsie Ferguson and Elliott Dexter, while the supporting cast includes such notables as George Fawcett, Montagu Love and Dolores Cassinelli. The photography in this production, by Arthur Miller, is simply marvelous and includes nearly four hundred double exposures, a feat hitherto unparalleled in picture-making.

### *Miss Compson in Lead*

"'Ladies Must Live' was produced by George Loane Tucker, who made 'The Miracle Man' and presents in the leading role Betty Compson, who leaped with Thomas Meighan into fame and stardom via that former Tucker masterpiece. Who could ask for surer box-office insurance?

"'The Great Moment' is 'Glorious Gloria' Swanson's first Paramount starring picture and it was written by Elinor Glyn, author of 'Three Weeks.' It was directed by Sam Wood and is already exceeding our greatest expectations in the pre-release houses where it is now being shown.

"'Don't Tell Everything!' is another three-star production, presenting Wallace Reid, Gloria Swanson and Elliott Dexter. It is by Lorna Moon and has now reached an advanced stage in the making at the Lasky studio, under Sam Wood's direction.

### *Milton Sills in Lead*

"Last, but by no means least, on the list is 'At the End of the World,' in which Betty Compson makes her debut as a Paramount star. It was directed by Penrhyn Stanlaws, the renowned artist, who adopted picture-producing as his profession a year and a half ago. Milton Sills is Miss Compson's leading man and Mitchell Lewis has a prominent role.

"There they are, and in offering them in block, to be booked in quick succession, I believe we are performing a real service not only for exhibitors, but for the entire industry. For here, surely, is some genuine backbone-stiffener, and that's what the industry needs right now."

# *Many R-C Films Shown in First Run Houses of Large Cities*

R-C Pictures are being shown in a large number of first run houses in many of the large cities. This fact, it is said, is an indication of the increasing popularity of R-C Pictures and starts with the theatre-going public, and as box-office attractions for exhibitors.

Charles R. Rogers, general manager of distribution for R-C Pictures, announces, "There is a demand for independent productions of the first class. Good productions can always find their way readily into the first big run houses throughout the country. R-C Pictures have had excellent results in their drive for first-run bookings. A most gratifying result are the letters from these first-run exhibitors testifying to the box-office and audience values of the pictures played."

Among the first-run of R-C Pictures during the past two weeks is the booking of Sessue Hayakawa in "Where Lights Are Low," at the Capitol Theatre on Broadway, New York. Four first-run houses in Atlanta recently played R-C Pictures during the same week. The California Theatre in Los Angeles recently played two, while the California Theatre in San Francisco played three. In several other cities they also have met cordial receptions in the first-run houses.

# *"The Kid" Premiere Attraction at Opening of Mobile Theatre*

But down in Mobile, Ala., J. D. Webster opened a new theatre, the Bijou, in the middle of July. He doesn't find business dull because he is enterprising and knows that it is possible to lure people to a theatre in the sultriest of weather—if one knows how. He knew—he ran "The Kid," Charles Chaplin's First National attraction, for three days. And the box office records kept him smiling for the three days.

Mr. Webster is president of the Bijou Amusement Company, which operates the theatre, H. W. Fowler, vice-president and Miss Marguerite Luckel is secretary and manager and treasurer of the house.

The new palace of entertainment was opened Monday, July 11, with impressive ceremonies which included addresses by prominent residents of the city. Attending as guests of the management were Mayor Pillans, the city commissioners, officers of the civic associations, Rotarians, Kiwanians and many others. Thousands of handsomely engraved invitations had been sent out inviting the elite of the city to take part in the festivities. The theatre seats more than 1,400.

The importance with which the event was regarded was evidenced by the fact that the Mobile Register printed a six page section celebrating the opening.

## *Has Gone to Film Northern Scenes*

David Smith, Vitagraph director, has again taken his company north for special exteriors on "Flower of the North," which he is filming from James Oliver Curwood's novel. Henry B. Walthall of "Birth of a Nation" fame, is playing the male lead in this rugged story and Pauline Starke, who starred in "The Courage of Marge O'Donne," and other big specials, plays the title role.

## *Semon Plays Day and Date*

The latest Larry Semon comedy, "The Fall Guy," a Vitagraph film, played both the New York Strand and the New York Rialto, day and date, during the past week. The film is receiving much recognition all over the country.

## *Has Begun Casting*

Casting has begun for R. A. Walsh's next production, "Kindred of the Dust," from Peter B. Kyne's novel of the Northwest logging country. Miriam Cooper will play the leading role of Nan Brent while Lionel Belmore has been chosen for the important part of old Hector McKaye, the Laird of Port Agnew. It will be a First National Attraction.

## *Plans New Company*

Lloyd Ingraham, who recently finished directing Carter DeHaven in "My Lady Friends," adapted from the stage comedy which enjoyed a long run at the Comedy Theatre in New York, is reported to be busy on the plans for his own producing company.

## *Oland's Leaving Causes Surprise*

The fact that Warner Oland was to leave Pathe at the expiration of his present contract, which will be about the first of October, was a surprising bit of news to the motion picture industry. Mr. Oland has been with the Pathe concern so long that his name has practically become synonymous with Pathe serials. Under his own trade mark, Mr. Oland plans to produce a series of features each year for one of the big releasing companies.

## *At Work on His Tenth Production*

Charles Ray has started work on his tenth production for First National release. The title of Mr. Ray's latest photoplay is "Gas, Oil and Water" from the story by Richard Andre.

Charles Van Deroef, casting director at the Ray studios, and Mr. Ray have chosen the following artists for important parts: Charlotte Pierce, Otto Hoffman, Robert Grey, William Carroll and Bert Offord.

## *Building Sets*

Oriental sets of unusual magnificance, it is said, are going up at the Brunton studio for the forthcoming production of Richard Walton Tully's "Omar the Tent Maker," which will be released through Associated First National Pictures, Inc.

The work of designing the sets and their construction is under the supervision of James Young, who will direct the picture, and of Wilfred Buckland, art director.

## *Two Stars Visit Snapshot Office*

Sigrid Holmquist, known as the Swedish Mary Pickford, and Eleanor Painter, star of the New York musical success, "The Last Waltz," were recent visitors to Screen Snapshots offices to view scenes filmed for this screen magazine in which they appeared. While it was no new experience for Miss Holmquist to see herself on the silver sheet, it is said to be the first appearance of Miss Painter in films, and she expressed herself as being delighted.

# Hulsey, Lynch and Saenger Book Associated Producers' Features

What is declared to be one of the greatest aggregate booking contracts ever consummated were concluded when General Manager Al Lichtman, of Associated Producers, Inc., approved and closed contracts with Associated Producers' productions in the three largest chains of theatres in the south, the S. A. Lynch Circuit and the Saenger chain.

All together, the three contracts call for nearly two thousand individual theatre playing dates. The Hulsey and the Lynch Circuit contracts cover the entire output of Associated Producers for all of the theatres under their control. The Saenger contract covers the first line releases of Associated Producers schedule.

W. R. Liebman, resident manager of the Associated Producers Atlanta exchange, negotiated for the entire Lynch chain for "Homespun Folks," produced by Thomas H. Ince; "The Leopard Woman," produced by J. Parker Read, Jr., with Louise Glaum; "The Forbidden Thing," produced by Allan Dwan; "The Last of the Mohicans," produced by Maurice Tourneur; "Love," produced by J. Parker Read, Jr., with Louise Glaum; "A Thousand to One," produced by J. Parker Read, Jr., with Hobart Bosworth; "Lying Lips," produced by Thomas H. Ince; "A Small Town Idol," produced by Mack Sennett; "A Perfect Crime," produced by Allan Dwan; "I Am Guilty," produced by J. Parker Read, Jr., with Louise Glaum; "Home Talent," produced by Mack Sennett; "Mother o' Mine," produced by Thomas H. Ince; "A Broken Doll," produced by Allan Dwan; "The Foolish Matrons," produced by Maurice Tourneur; "The Ten Dollar Raise," produced by J. L. Frothingham; "Greater Than Love," produced by J. Parker, Read, Jr., with Louise Glaum; "The Cup of Life," produced by Thomas H. Ince, with Hobart Bosworth, and an Associated Producers special, "Devotion."

More than six hundred playing dates were turned in with the signing of the contract. The productions will start in the Lynch houses the last week in July and will continue through August and September.

The contract with the Hulsey chain was negotiated by E. C. Leeves, the resident manager of the Associated Producers' exchange in that city. The contract covers the same list of productions as that with the Lynch chain with the exception of the last two named and practically the same playing arrangements were made.

The contract with the Saenger Amusement Company of New Orleans is as inclusive regarding theatres as is the other two, but it covers only the productions of Associated Producers from "Homespun Folks" through "A Perfect Crime." It includes playing dates in fifty houses throughout Louisiana and Mississippi.

# Money-Saving Idea Which Adds to Realism Used by Frothingham in Making "Pilgrims of Night"

An idea which decreases the production costs on lavish and realistic motion pictures in direct ratio to the number of scenes, has been employed by J. L. Frothingham in producing "Pilgrims of the Night" for Associated Producers, Inc., an adaptation of E. Phillip Oppenheim's novel "Passersby." The novel takes the leading characters through numerous well-known places in France and England. The cost of taking the scenes on the original sites would have mounted to a prohibitive figure.

The alternative—of changing the scenic continuity—was discarded because it would have removed much of the beauty, thrill and logic which belongs to the Oppenheim novel. Mr. Frothingham also refused to consider the proposition of eliminating all except the big foreign scenes and having them reproduced as well. Westminster Abbey and the Tower of London, the detail necessary in the reconstruction of such massive piles of masonry would have brought the production costs above the maximum figure apportioned.

Several months ago Mr. Frothingham evolved his idea, which is said to have now been demonstrated through its use in "Pilgrims of the Night." The plan consists of the employment of enlarged photographs for the back drops of the foreign scenes with the foreground built up in duplicate of the foreground shown by the photograph.

A process recently perfected by which a photograph may be enlarged up to twenty by thirty feet without losing its detail was utilized. A special location guide was prepared and still photographs made on the actual locations, the still camera being set in the same position as would have been occupied by the motion picture camera if the cast had been taken abroad for the filming of the scenes and focussed at the same angle and distance which corresponded to the figures worked out. These focuses were calculated so that the exact centre of the focus prospective would be at the point where the characters would go through the action had they been there.

The small cost of these photographs made abroad and shipped to the Frothingham studio made it possible to keep in every scene in which any action takes place in the novel. The care which had been given to the focussing is said to have made the scenes even more realistic than if the attempt had been made to reconstruct the various edifices.

The enlarged photographs carried such a wealth of detail that foliage, sidewalks, pavements, fences and such other small fixtures were practically the only "props" required.

Another advantage, it is stated, which the enlarged photograph has over the taking of scenes on the actual locations, is the simplicity of the lighting effects required, as the enlarged photograph carries all the various shades which dim or heighten a straight light, so that the focussing of any special lighting used is necessary only in connection with the characters and built up set.

Experts who have an opportunity of viewing the results obtained in "Pilgrims of the Night" are said to hail the idea as being one of the greatest innovations in the production of pictures, and it is believed that the Frothingham idea will be adopted generally for the filming of such productions in the future.

# Robertson Going to France for Exteriors

John S. Robertson and Mrs. Robertson (Josephine Lovett) are now occupied with the details of the script for the screen version of Dion Clayton Calthrop's story, "Perpetua," which the Paramount producer is to make in London. Casting will begin shortly and it is expected that Mr. Robertson will take his company to France early in August to shoot the exterior scenes.

Donald Crisp is expected back from Scotland at about that time and will thus find the entire studio at his disposal for the interior scenes with which he will conclude the filming of "Beside the Bonnie Brier Bush," his third picture for Famous Players-Lasky British Producers, Ltd.

# Buys Pearce Films, Inc.

A change which will strengthen materially the organization of the Federated Film Exchanges of America, Inc., has just been announced. The change is the purchase of the Atlanta, office of the Pearce Films, the Federated franchise-holder for that territory, by M. Mitchell, owner of the Quality Film Service.

"THE SON OF WALLINGFORD"

# Nathan Hirsh Is Enthusiastic Over Outlook for Independents

Nathan Hirsh, president of Aywon Film Corporation, has returned from an extensive tour of Europe, bringing with him a big feature picture which he is confident will be a great success. He also anounced that he has in preparation a series of five thrilling jungle features which will show the many varieties of animals controlled by the famous Hagenbecks. The first will be ready for screening within two weeks. They are said to be unusually well made as well as full of action and thrills.

Mr. Hirsh reports he found conditions in Europe favorable, particularly as to te marketing of independent productions and closed several contracts for handling his product.

# Much Interest in "Tarzan" Serial

According to Louis Weiss, secretary of the Adventures of Tarzan Serial Sales Corporation, this organization, is receiving many requests for territory from prominent distributors throughout the United States and Canada. "Despite the conditions at the present time and the customary summer slump due to the hot weather," says Mr. Weiss, "we have received an amazing number of applications for territory. In addition to a heavy mail at least fifteen buyers from points as far distant as ansas, Texas, Minnesota and Georgia have visited New York and viewed this serial."

We attribute this interest to the box-office power of Elmo Lincoln as the creator of the character of Tarzan in "Tarzan of the Apes" and "The Romance of Tarzan," and are strengthened in this belief by the growing number of letters and wires received from exhibitors requesting bookings, which proves that exhibitors are not influenced by present conditions when they see the possibility of an attraction that will make money for them.

We have decided to hold this serial until the middle of October, as it is our belief that the autumn will see the entire industry in excellent condition once more.

# *Pathe Forces Are All Prepared for "Independence Month" Drive*

As one of the oldest established independent distributors of motion pictures in the industry, Pathe Exchange, Inc., is naturally expected to make its contribution to the successful consummation of "Independence Month," as the Motion Picture Theatres Owners of America have designated September.

Plans for meeting this expectation were set in motion by Pathe twenty-four hours after the resolution had been passed in Minneapolis, and today have been perfected to the stage where the various Pathe branch offices are already booking programs solid for the entire month.

Special pains have been taken to have everything ready for making September a real "Independence Month." Aside from its excellent galaxy of short subjects and serials, Pathe is offering an assemblage of features which it confidently predicts will make the month a sweeping triumph for the righteousness of the cause espoused by the M. P. T. O.

This array is headed by Rudyard Kipling's "Without Benefit of Clergy." There are the three Federal Photoplay specials, "The Lure of Egypt," "The Killer" and "The Money Changers"; "Half A Chance," featuring Mahlon Hamilton; "Rogues and Romance," the international comedy-drama; "A Broadway Cowboy," "Rio Grande," Robert Brunton's "The Devil to Pay," "The Heart Line," H. B. Warner's "When We Were Twenty-One," "Dice of Destiny," "One Hour Before Dawn," "Felix O' Day"; Leonce Perret's "The Empire of Diamonds" and "The Money Maniac," Blanche Sweet's "That Girl Montana," "Her Unwilling Husband," "Help Wanted: Male," "The Girl in the Web"; Edgar Lewis's "The Sage Hen," "The Beggar in Purple," "Lahoma," "Sherry" and "Other Men's Shoes"; J. Stuart Blackton's "Forbidden Valley," "House of the Tolling Bell," "Man and His Woman," "Passers By," "The Blood Barrier," "Respectable by Proxy" and "My Husband's Other Wife."

For its serial schedule, Pathe offers "The Yellow Arm," "The Sky Ranger," "The Avenging Arrow," "Double Adventure," "Velvet Fingers," "The Phantom Foe," "Ruth of the Rockies," "Pirate Gold," "The Third Eye," "Daredevil Jack," "The Adventures of Ruth," "The Black Secret" and "Bound and Gagged."

## *Title Changed*

Roscoe (Fatty) Arbuckle's new picture, originally called "Via Fast Freight," and later tentatively titled, "Handle With Care," which the Paramount comedian is starting in Chicago, has been permanently titled, "Freight Prepaid." After the completion of the exterior scenes in Chicago, Director James Cruse will finish the production at the Lasky studio, Hollywood.

## *Finishes Second Comedy Series*

Associated Producers, Inc., announces the completion of the second in the series of two-reel comedies starring Ben Turpin, which are being made by Mack Sennett for distribution by that organization. The production bears the title of "Love and Doughnuts," and according to report from the studio, is the best short subject in which Mr. Turpin has ever appeared.

## *Phyllis Haver Signs Contract*

Speculation as to the future affiliations of Phyllis Haver, the popular comedienne, who has built up such a large following through her appearances in Mack Sennett comedies, was set at rest this week by the announcement by General Manager Al Lichtman, of Associated Producers, Inc., that she has signed a contract with Mr. Sennett which will keep her busy for the next two years in productions for that distributing organization.

## *Brooklyn Strand Devises Frosted Prologue for "The Golden Snare"*

A real "frosted," way-below-zero, rim-of-the-Arctic appetizer was served at the Brooklyn Mark Strand along with James Oliver Curwood's "The Golden Snare," when that feature played the Brooklyn theatre in the full heat of the hot spell.

Everything that modern theatrical genius could contrive to develop an atmosphere of cold went into the prologue for "The Golden Snare," according to Edward L. Hyman, managing director of the Brooklyn Mark Strand.

Mr. Hyman used the colorful "Aurora Borealis" for the fundamental idea of his prologue, which he appropriately termed, "The Northern Lights." Then he had his artists design a snow storm stage set that was realistic even to the icicles and the frosted boughs of the firs and evergreens.

The stage cut outs of trees were weighted down with glistening snow drifts, the hills were a background of snow, the sky was overcast as it is in the Northwest. The fur clad Canadian snow trekker with his pack added more zero touch and then through the snowy haze the electricians shot the maze of colorful light which reproduced a veritable effect of the Northern Lights. To cap this cool appetizer two noted dancers in snow white ballet costume with silver snow flakes illuminating them danced in the guise of snow sprites.

Those who enjoyed this prologue and were made cool by it were swept into the film story at once thus continuing the wintry atmosphere.

*A PANACEA FOR HOT WEATHER? WE'LL SAY IT WAS!*
*Managing Director Hyman put it on as a prologue to First National's "The Golden Snare" at the Mark Strand Theatre, Brooklyn*

## *Prominent Men Attend Preview of Big "Jungle" Production*

Exhibitors of San Francisco and the bay cities, Mayor Rolph, R. L. Ditmars, curator of the Bronx Zoo, and other noted guests, attended a preview of "Miracles of the Jungle," the Warner-Federated adventure film, at a luncheon in the ballroom of the Palace Hotel, San Francisco, on July 13.

According to reports of the showing, just received, the room was transformed into a bit of artificial jungle by means of posters, life-sized cut-out figures of wild animals and stuffed skins, and in this were set the tables for the 150 guests who attended.

Mayor Rolph paid tribute to the enterprise and energy shown by producers and exhibitors in the production and presentation of screen features, particularly complimenting the hosts, D. J. Chatkin and Morgan Walsh of the Federated Film Distributors.

"Miracles of the Jungle," which was produced in thirty reels, will be shown in "books" of six reels each for five successive weeks at the Rialto. Over a hundred animals take part in the action, which is placed in the heart of Africa.

The Los Angeles trade-showing of the picture will take place July 27 at the Alexandria Hotel, and the first run will start at the Symphony Theatre on July 31.

## *Production to Start at Once*

Production will start immediately at Universal City on a serial which will go to the screen as eighteen connected chapters from American history, accurately depicted and with the guarantee that it will contain much dramatic "punch."

The story is called "Winners of the West." It was written by Ford Beebe from history and will feature Art Acord, the cowboy star. It will be directed on the actual locale by Edward Laemmle.

"Winners of the West" is an animated account of the romantic trail-blazing trip of Capt. John C. Freemont from Booneville, Mo., to Sutter's Creek, California, in 1848.

## *Mermaid Girls Win First Parade Prize*

Mermaid Comedy girls from the Hamilton-White studios in Hollywood won first prize in the big parade given recently at Redondo Beach, Cal., in honor of the Elks attending the convention of the fraternity in Los Angeles.

A line of automobiles and floats more than a mile long passed in review before a crowd estimated at 50,000. In the cars rode many of the screen's prettiest girls.

The judges who were members of various Elk lodges, awarded the first prize, a check for $100 presented by the Redondo Beach lodge, to the girls who support Lloyd "Ham" Hamilton in the comedies he makes for Educational. The proceeds of the check were equally divided among the girls.

## *Cabanne Begins on Production*

William Christy Cabanne has begun work at the Victor studio, New York City, on "The Barricade," his forthcoming R-C Picture Corporation production. "The Barricade" was written by Dr. Daniel Carson Goodman, who has to his credit "The Wonder Man."

# *Synchronized Scores Has Done Much to Further the Taste for Better Music in Picture Theatres*

Statistics prove that during the past two or three years opera concerts and other forms of high-class musical entertainments have enjoyed more than usual prosperity. With the American public's advanced understanding of music a movement is on foot for the promotion of better music wherever music is played.

"The American public's present day interest in music can be traced to the motion picture theatre," said Arthur J. Abrams, president of the Synchronized Scenario Music Company, of 64 East Jackson boulevard, Chicago. "Exhibitors all over the country have had a difficult time educating their public to appreciate good music when they hear it. Now, however, with music holding its place on the program of every successful picture theatre, a further development has come to the aid of exhibitors.

"Synchronized Music Scores, the industry's latest development for the improvement of motion picture presentations, have won exhibitor interest wherever they have been used. Specially compiled for each standard production made, their perfect blending with the action on the score, has done more to stimulate increased interest in music than any other single item in the theatre.

"When the exhibitor made it a point to secure the best talent available from a musical standpoint he did one thing to improve his presentations and add to his patronage. But good music played by competent musicians alone was not enough. Unless that music synchronized perfectly with the screen action, it not only was wasted effort, but served merely to distract an audience rather than entertain it.

"With that in mind I set about the task of evolving a method to prepare a perfect score for each big picture made. The task was not easy, but it was successfully accomplished, nevertheless.

"Where once an old piano crudely played sufficed for musical accompaniment to the screening of pictures, this modern day demands a musical program on a par with the screen feature. With thousands of dollars invested in the orchestra pit it is but fitting that the music emanating therefrom synchronize perfectly with the screen action. That desirable result is obtained through adoption of the Synchronized service."

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# *Educational Beginning Release of Sketchographs Novelties*

Educational Film Exchanges begin this month the release of a series of entirely new one-reel novelties, called Sketchografs. The first subject, "Play Ball!" is a story in sketches of the progress of the great national pastime from its earliest days down to the present time.

Sketchografs are made by Julian Ollendorff, an artist of long training and keen imagination. They are actual moving pictures of the drawing of sketches, taken with a camera manipulated with his left hand while his right hand draws the pictures.

For many years Mr. Ollendorff conducted a commercial art studio, and for another long term was a newspaper artist. Two years ago he began the work that eventually led him into the motion picture field.

Mr. Ollendorff had become interested in dancing, and made a thorough study of the art, from the earliest days and in all nations. A series of paintings of dancers of different nations and periods were used as the basis for pictures showing these dances performed by famous dancers.

Then Mr. Ollendorff conceived the idea of presenting a study of other subjects through the means of sketches, shown on the screen exactly as they were made. He began his work by selecting a number of widely different subjects, and then taking his motion picture camera out to get actual photographs illustrating these subjects.

"Eve's Leaves," a picturization of the changes in women's styles beginning with the residents of Eden; "Seeing Greenwich Village," "Play Ball!" and a reel of adventures at a summer resort are the early subjects produced by Mr. Ollendorff.

Some time ago two of Mr. Ollendorff's Sketchografs had showings on Broadway. So interesting were they that many of the newspaper critics gave these one-reel novelties as much attention in their reviews as they gave to the featured pictures. Those two pictures had a combined run of seven weeks. One of them was at the Rivoli for two weeks, after which it went to the Rialto for a week. The other ran for three weeks at the Criterion and for one week at the Rivoli.

## *To Be Featured at the Capitol*

"Where Lights Are Low," Sessue Hayakawa's new starring vehicle, produced by R-C Pictures Corporation, has been booked by S. A. Rothafel as the feature attraction at the Capital Theatre during the week beginning Sunday, July 31.

The engagement of "Where Lights Are Low" at the Capital marks the second time within a few months that a Hayakawa production has played one of the big Broadway picture houses.

## *New Christie Comedy*

"Falling for Fanny," is the fourth of the new series of Christie Comedies being distributed by Educational. It presents Eddie Barry in the leading role, that of a bashful fellow trying to follow the directions of his best friend on how to win a wife. The comedy complications are numerous.

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# Pathe Classifies 450 Pictures Under Title of Short Subjects for Next Year

The extent to which Pathe Exchange, Inc., has entered into the field of "short subjects," is indicated in an announcement by Elmer Pearson, director of exchanges, that during the coming year, Pathe will have at least 450 releases in this department. The nature of this schedule, can best be figured by the fact that there will be a Pathe subject for every day in the year, and two for some days. Mr. Pearson made it plain in his statement that even this schedule will be expanded.

### *Serials Not Included*

Serials do not come under the general classification of short subjects in the Pathe ratings, and consequently are not numbered among the 450 releases contracted for the season beginning in September.

This showing is made in less than a year from the date of Paul Brunut's announcement of the purpose of Pathe Exchange, Inc., to concentrate on short subjects. The quality of the offerings has been such that the appreciation of exhibitors has grown more and more generous. The result is regarded as a special triumph won by the forces of independent production, distribution and exhibition, and is expected to be emphasized during this coming September, which members of the M. P. T. O. meeting at Minneapolis recently, set apart as "Independence Month."

### *Subjects on List*

Among the established series of short subjects figuring in this Pathe showing are the semi-weekly issues of Pathe News and the weekly issues of Pathe Review—and both of these essentials on all well-arranged programs have benefited by the added impetus contributed to short subjects in general.

Pathe Review not only has broadened its scope of beautiful Pathecolor offerings to include more charming scenics characteristic of this country, but already has begun to include in its reels special material on social, art and scientific subjects which require the co-operation of the leading authorities and institutions fostering them. It's entertaining educational material, nature studies, and "slow motion" analysis of physical action continue and gain steadily in public favor.

### *Thrills In New Series*

The weekly issues of "Topics of the Day" are included in the list—and this screen reflection of the wittiest comment on events and manners of the times selected from all available sources, is said to be constantly gaining in popularity.

The list also includes some highly original productions, as, for example, the wild animal trapping and taming series called "The Advertures of Bill and Bob," which enjoyed such hearty acceptance everywhere that a new series was promptly contracted for and is now being produced by Cyrus J. Williams, the discoverer of the twin 11-year old boy heroes of the "Adventures."

Of similar fascination are the pictures in the new series which carry you into the jungles of Asia with the celebrated Major Jack Allen, who makes a profession of the capture alive of elephants, lions, black panthers and other highly-prized menagerie exhibits. The skill, and the whirlwind speed with which the doughty Major builds his snares on the spot, captures his dangerous and surprised four-footed antagonists and carries them off helpless but uninjured, leaves you quite breathless.

The Hal Roach comedies, featuring such favorites as Harry "Snub" Pollard, Marie Mosquini, Eddie Boland and "Sunshine" Sammy, and Gaylord Lloyd will come along at the rate of one a week and in all probability will average two a week, including the Harold Lloyd reissues.

While Harold Lloyd continues to make his point with his multiple-reel comedies, the exhibitor demand for reissues of some of his exceedingly comical early one-reelers with "Snub" Pollard and Bebe Daniels has become so pressing that Pathe has responded by announcing a long list of the Lloyd reissues for the ensuing year.

A new series of the virile and popular Tom Santschi Westerns are now being produced. In this general vein of most effective out-door material are included the Holman Day short pictures dealing with life in the Maine woods.

In a few weeks Pathe will announce the acquisition of a number of other short subjects that will fill an urgent demand.

# S-L Pictures Policy in Choice of Screen Stories Agrees with Veiller Rule Plays Must Entertain

"There are ten rules for writing a successful play," once said Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," and now directing special productions for the screen at the Metro studios in Hollywood, "The first rule is to make it entertaining. I have forgotten the other nine."

This remark, considered in conjunction with a recently announced slogan of S-L Pictures, photoplays made by Arthur Sawyer and Herbert Lubin at the same California studios for distribution through Metro, makes for the belief that no individual has a corner on the idea market. For in regard to the series of George D. Baker Productions starring Gareth Hughes which S-L is making now, Arthur Sawyer, in a communication to the Metro home offices, said:

"Our slogan for the series of Gareth Hughes pictures is entertainment. One may not be sure, in these days when the film market is so unsettled, that big themes will prove agreeable to the public. But we are certain that no time can come when people won't want to be entertained. Hence our stress on making the series entertaining primarily."

The first two S-L pictures bear this out. The first completed, "The Hunch," by Percival Wilde, has to do with an impetuous young stock broker who plots to disappear and leave the impression he has killed himself; and who does it so well as to be accused of his own murder and unable to prove he is alive.

The second is "Garments of Truth," a story of an imaginative village boy who creates sensations in his town by the most convincing and impossible lies. It was written by Freeman Tilden, and appeared in fiction form in Pictorial Review.

*WITH CLENCHED FISTS HE STARTED TOWARD THE OTHER MAN*
*But you must learn what else happened by watching Edith Roberts carry the heroine's role through "Luring Lips"*

## Extend Showing of "The Four Horsemen'

The appeal which "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro, possesses for all communities was again strikingly demonstrated when in both Montreal and San Francisco extensions of the regular scheduled showing were requested.

In both these cities the film version of the novel by Vicente Blasco Ibanez opened on June 19, and since that time the showing has been a repetition of the crowded houses which marked its presentation in New York, Chicago, Los Angeles, Pittsburgh, Detroit, Boston and other cities.

## See "Jungle" Film

A record-breaking attendance of 5,800 children greeted the first showing of the big Federated-Warner animal serial "Miracles of the Jungle," at the Rialto Theatre, San Francisco, two days ago, according to a wire just received by Marion Kohn, Federated Film Exchange franchise-holder in that territory, who is now in New York.

The message was received from Messrs. Jackson and Markowitz, proprietors of the Rialto, which is one of the largest film theatres in existence.

## "Ropes" Bought for Miss DuPont

Universal has purchased "Ropes," a popular play of the year, to be used as a starring vehicle for Miss DuPont when the new Universal star has finished "The Rage of Paris," the colorful photodrama upon which she is now at work at Universal City under the direction of Jack Conway.

"Ropes" first appeared as a one-act playlet in Harper's Magazine from the pen of Wilbur Daniel Steele.

## Sigmund Appointed

General Manager Al Litchman, of Associated Producer, Inc., has appointed Harry Sigmund, manager of the Seattle office of the organization. Mr. Sigmund was the organizer of the Northwest Film Board and for the first two years of its existence its general counsel.

## Myers in Picture

Harry Myers, famous as "The Connecticut Yankee," has been engaged by Universal to play opposite Marie Prevost in "The Girl Who Knew All About Men," the star's forthcoming Universal comedy-drama. Myers will head a supporting cast of unusual popularity now being assembled by King Baggot.

# Close-Up in and Around Central New York

Riding by train from New York to Utica with Barney Lumberg the other day, Nate Robbins, of the Avon, Majestic and De Lux, Utica, and the Robbins-Eckel, Syracuse, discovered that they were in the sleeping car Gypsum. "And yet Shakespeare asked 'What's in a name?' remarked Nate. "'Gyps 'em' is right."

* * *

Several exhibitors in Syracuse have discovered that the way to fight fire is with fire. They are fighting the hot weather by taking physical exercise, and they find it is a fine thing. Among those who go to the gymnasium every day and play handball, then take a steam bath, a shower and a plunge in the pool are Phil Smith, of the Crescent, his brother, George, of the Novelty, Mike Bloom, of the Quirk, Fulton and Jack Griswold and Frank Martin.

* * *

Morris Fitzer, formerly of the Arcadia, Syracuse, has a new Paige Sedan. Morris says it marks a new Paige in his life.

* * *

James Pappayanakos, of the Olympic, Watertown, went fishing with Mrs. Pappayanakos and several friends. Jim caught a five-pound bass and half a dozen pike. "And I didn't feel like a piker, either," he says. Great is the family of Pappayanakos. While Jim runs the Olympic, Alex looks after the destinies of the Palace and Harry does general press work for the Olympic, Palace and Antique. They are Spartans by descent and they look the part. Alex weighs 180 pounds and is all muscle. Harry resembles Zbysko, the wrestler. On July 26, 27, 28 and 29, by the way, all natives of Sparta living around these parts had their annual reunion at Jamestown. Alex went there and took part in several athletic contests. He is able to trace his ancestry back to the ancient Marathon runners. Maybe that's why you are able to hold crowds for long runs at the Palace, Alex.

* * *

Lester Wolfe, who sells film higher and better than most "knights of the reel," has joined the Paramount forces and is booking 'em up strong around Rochester way. Les is a credit to any organization.

* * *

Pat Rooney breezed into Syracuse the other day with a morocco leather bag and clothes galore, and announced that he was selling strong for screen attractions.

* * *

Ed Hochstim, out of Albany for Hodkinson, demonstrated the other day that he would make an A1 contender for honors at the Olympic games. Ed went to Cortland, chased J. S. Burnham around the block four times and sold him "The U. P. Trail" at a big price. You're on the right trail, Eddie.

* * *

C. H. Huxford, of the Huxford Theatre, Skaneatleles, is one exhibitor who does things up right. When Mr. Huxford runs a big attraction he hires an orchestra of 25 or 30 pieces and gives the people out his way good music with a good picture. Once in a while he brings Pat Conway's band out from Syracuse. It costs him big money but he gets a whale of a lot of word-of-mouth advertising out of the plan.

* * *

Business surely is beginning to pick up. G. Bennett is arranging to open Masonic Temple at Camillus and Arthur Straus will soon have the German Club running in the same town. This isn't bad, when you figure that the population of Camillus is 840. Preliminary reports from small-town exhibitors are that the forthcoming season is expected to be a record-breaker. Whenever a spell of cool weather comes along the little houses are packed. Out at Marcellus L. E. Parsons is running his house one night a week, and he blames most of the falling off in attendance on daylight saving. The town hall clock follows new time there, the Methodist church clock clings to old time, and the people have a hot time figuring out just when it's time to go to the picture show.

* * *

Earl C. Crabb has bought out the interest of "Buck" Taylor in the System Theatre, Syracuse, and now is running that playhouse by himself. "Buck" has bigger interests in view but will not say at present just what they are.

* * *

Exhibitors up this way are showing a keen interest in Pathe's reissue of the Harold Lloyd one-reel comedies, in which Snub Pollard and Bebe Daniels appear, along with Lloyd. New prints have been made on ten of the best of these comedies and there is a big demand for them. Phil Smith booked them for the Crescent, Syracuse, as did Nate Robbins in Utica and Charlie Sesonske, for Oswego and Watertown.

* * *

When neighborhood houses in Utica began talking of closing four days a week during the summer months, John Angello, of the Family Theatre, said he intended doing a Casabianca and standing on the paint-blistered deck of his house. He refused to close even for one night. Angello has held his crowds. and now he says: "The only way a man can run a picture house successfully is by sticking to it like a postage stamp, through all kinds of weather; and then, like a postage stamp, it will deliver the goods for him."

Which reminds us that Martin Luther said he would go to Worms, though the road was paved with devils. And Luther won out.

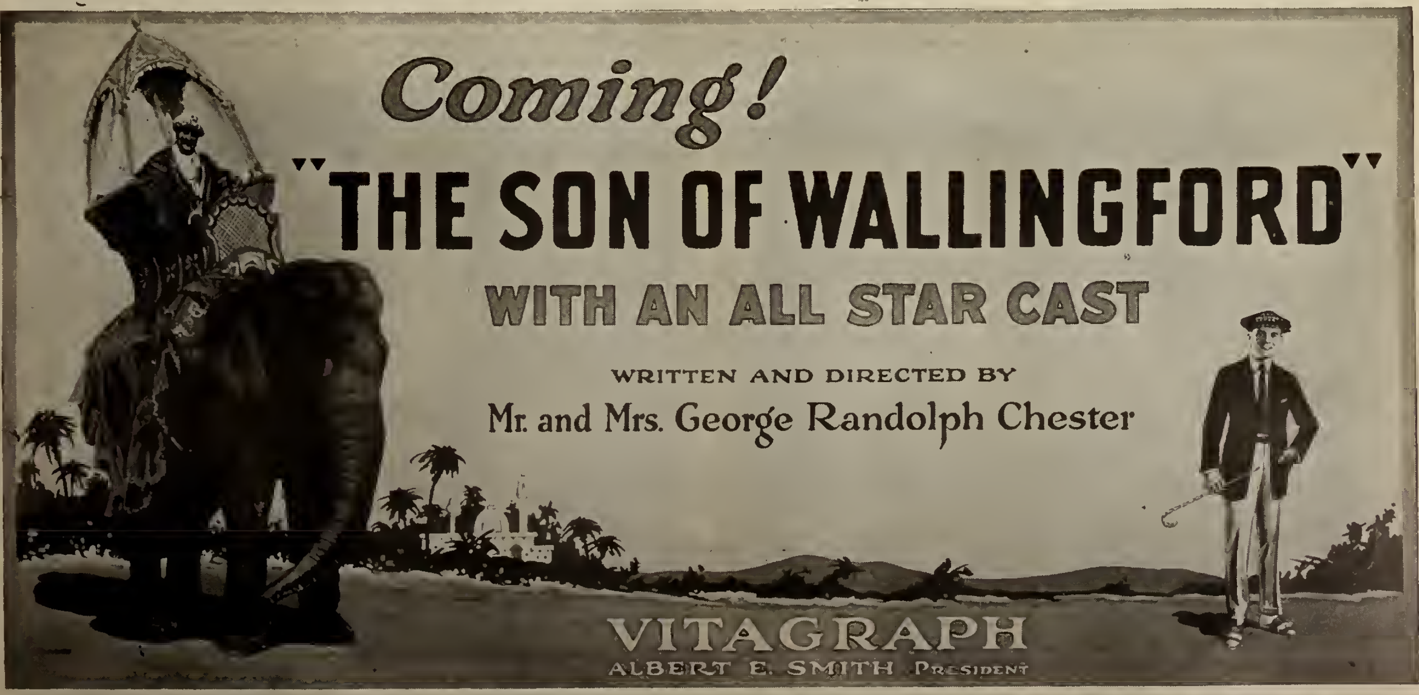
* * *

J. J. Carney is running the Rex Theatre at Phoenix.

# "Mother o' Mine" Broke Record at San Francisco Theatre

"Mother o' Mine," Thomas H. Ince's dramatic production for Associated Producers, Inc., is establishing itself as one of the big motion picture hits of the present season, according to reports which have reached General Manager Al Litchman from various exchanges. Since its opening at the Strand Theatre in San Francisco, when it did over $,000 gross on the first day, smashing all existing summer records for the house, the bookings on it have come in so rapidly that many of the exchanges have requisitioned more prints.

Gifts Theatre, Cincinnati, Ohio, where the preceding Ince-Associated Producrs attraction, "Lying Lips," established a house record for a four weeks' run, leads the van in bookings for length of time, although numerous other contracts received by the home office carry optional extension clauses. The Gifts has booked it for a solid two weeks with an option of extension. Numerous other full week bookings have been reported from the leading houses in the country.



Coming!

"THE SON OF WALLINGFORD"

WITH AN ALL STAR CAST

WRITTEN AND DIRECTED BY

Mr. and Mrs. George Randolph Chester

VITAGRAPH

ALBERT E. SMITH PRESIDENT

# Live News from Everywhere

## Canada

The death occurred recently of John M. McLennan, 63 years of age, owner and proprietor of the Brock Theatre, Brockville, Ontario, the one moving picture theatre in that thriving city of Eastern Ontario. The deceased, who had been ill for three mnths, entered the theatre business 1 years ago when he built his first theatre in Brockville, which was replaced later by the present fine house. Mr. McLennan also constructed the Rideau Theatre in Smiths Falls, Ontario.

The management of the Brock Theatre has passed to Fred McLennan, son of the deceased, but only a few days after the death of the father. Fred was called to Buffalo, N. Y., because of the death by accident of his brother-in-law, Fred Fitzpatrick.

The Brock Theatre has been overhauled and redecorated, the house having been closed for this purpose by the late Mr. McLennan. The work was not concluded until after he had passed on.

* * *

A fine example of friendly relations between managers of theatres in Ottawa, Ontario, was seen at the luncheon of the local Kiwanis Club on July 22 when Manager J. T. Moxley of the Regent Theatre, a member of the Kiwanis organization, introduced Manager William F. Brooker, of Loew's Ottawa Theatre, as his guest. Mr. Brooker had only recently been appointed manager of the Loew house and his presence at the club luncheon was his formal appearance locally.

* * *

The death occurred suddenly at Quebec City on July 22 of Joseph Bedard, manager of the Drapeau Theatre circuit in the Province of Quebec for the past twelve years. Before entering the moving picture business, the late Mr. Bedard was a professional sport promoter and in recent years he had become prominent in theatre circles. He was 47 years of age.

* * *

Alf Wilkinson, former manager of the Empress Theatre, Kamloops, B. C., has acquired the lease of the Imperial Theatre, Chilliwack, B. C., and will take over the house on October 1 next.

* * *

The Salvation Army of Toronto has secured a lease for 18 months of the Wychwood Theatre, a bright suburban moving picture theatre in the North-Western section of the city, and it is planned to conduct the theatre as a community centre. The Salvation Army has also taken an option of purchase on the property. The theatre has a seating capacity of 550. Until the erection of several large new theatres in the district by big corporatins, the Wychwood enjoyed a popular patronage.

* * *

V. Hamm, of Unity, Saskatchewan, has secured the opera house at Sidney, Vancouver Island, British Columbia, and has re-named it the Select Theatre. Mr. Hamm has made a number of changes in the house and will specialize with Select attractions.

* * *

Oral Cloakey, manager of the Lyceum Theatre, Winnipeg, Manitoba, has installed another novelty for his house in the form of a saxaphone orchestra, which has made quite a hit. Charles Schamp, formerly the organist at the Lyceum Theatre, has returned to his home in Chicago.

* * *

The Arlington Theatre is another of the Winnipeg theatres which are being remodeled for the coming season. The Arlington is being redecorated, both inside and out, a new ventilating system is being installed and new seats have been bought. The Furby Theatre is being remodeled while the Star Theatre has been enlarged.

* * *

M. Shuster, manager of the Colonial Theatre, Niagara Falls, Ontario, boasts that he has the smallest moving picture theatre in Canada. The Colonial has 70 seats and prices range from 16 cents to 27 cents. Manager Shuster gives two shows nightly and a matinee on Saturday. He declares that the theatre is a paying enterprise.

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## Kansas City

Mel Shower, manager of the advertising accessories department of the Famous Players-Lasky Corporation of New York, spent a few days in Kansas City recently visiting the local exchange. Mr. Shower is on his way back to New York after having been gone from there since June 25. He visited the company's exchanges at Chicago, Minneapolis, Seattle, and from Seattle went on down the coast to Los Angeles, where he spent some time at the Famous-Players-Lasky and Realart studios. On the return trip he stopped over at Salt Lake City, Denver and Kansas City.

The main purpose of this trip was to make an analysis of the sale of accessories and also to get a line-up on general conditions.

* * *

The Mesco Pictures Corporation of Kansas City, which recently purchased a large studio here, held open house for the public Sunday, July 17. Hundreds of people attended the formal opening of the large mansion, said to be one of the most elaborate, finely furnished and most complete studios in the country. Pathe cameramen were at the occasion and shot scenes which will be shown in every city throughout the country.

Mesco will begin production on two super features in about six weeks. This company will cater to the independent producers and will furnish complete equipment, sets, locations and anything else used in the production of a picture of any kind of nature.

* * *

Johnnie Waters, until recently manager of Richards and Flynn Film Company, has resigned from that position and has accepted the general sales managership of Peacock Productions, Inc. He will have complete charge of the sales of the Kansas City, St. Louis, Oklahoma City and Dallas offices. Mr. Waters is a well-known film man in this territory, in spite of the fact that he entered the game only three years ago. He applied the principal of the "Square Deal," which has proved popular and which has also brought him a lot of business.

* * *

George W. Hinton has been permanently appointed manager of the local branch of Associated producers. Mr. Hinton, who was formerly sales representative, was appointed temporary manager following the resignation of Ben Blotcky.

* * *

W. L. Thoma, Fox representative, drove to Chicago and back while on his vacation.

* * *

D. M. Majors, Vitagraph assistant manager, made a trip recently to Sedalia, Jefferson City and Warrensburg.

*MARRIED LIFE AS LOVERS PICTURE IT—SMOOTH SAILING*

*From woodland wooing to choleric kitchen, wherein Irene Castle kneads the dough while hubby slaves for it. Hol-Tre's production of "A Broadway Bride" for Hodkinson release*

Harry Graham, manager of the Kansas City Branch of Pathe, says that business is coming back with a vengeance. Things look prosperous for the fall season. Mr. Graham recently returned from a trip to St. Joseph, Atchison and Leavenworth. He said that business was very good and that every one seems to be optimistic.

* * *

Frank Cass, city salesman for Pathe, and Jack Springer, also of Pathe, are on their vacations. Mr. Cass is fishing and Mr. Springer is visiting at his home in Ohio.

* * *

Randolf Elliott, Hodkinson representative, has returned from a trip through southern Kansas. He says that things look pretty good.

* * *

Joe Bloom, district supervisor of the Hodkinson Corporation, reports that the exhibitors of the Middle West are giving Hodkinson solid weeks. The Regent Theatre at Kansas City, has booked Hodkinson productions for four weeks, while the Victory Theatre, right next door to the Regent, has booked five releases for August. The Prospect Theatre, Kansas City, has booked for a solid week; Strand at Hays, Kas., has signed up for 14 straight days; Elite at Greenleaf, Kas., will run fifteen Hodkinson pictures, and the Crystal, at Ellis, Kas., is booked for four solid weeks.

* * *

Tommy Taylor, salesman for Hodkinson, has just returned from a trip through Northern Kansas and brought back a lot of good business with him.

* * *

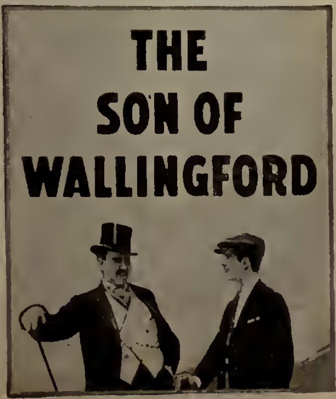
Ben Blotcky, manager of the F. B. Warren Corporation, has returned from a trip through the territory. He is very optimistic about fal business.

* * *

J. H. Calvert, manager of the Kansas City branch of Universal, accompanied by his entire sales force, went to Garden City, Mo., for a fishing trip recently. The fishing was bum, but they all got a lot of pep, and intend going out strong so they can get the sales contest prize.

* * *

F. B. Rogers, traveling sales manager for Robertson-Cole, passed through Kansas City Saturday on his way to Dallas, Texas.



R. N. Abbey, salesman for the local Pathe branch, is sick in bed, but he is rapidly improving and is expected to be up and about business soon.

* * *

Jack Hoxie, screen star, spent a day in Pittsburgh recently as the guest of the S. & S. Film & Supply Company. While here he made personal appearances at the Wonderland Theatre, Fifth avenue, Pittsburgh, and at the Globe Theatre, McKeesport.

* * *

Manager Tom Gilbert, of the Stahl Enterprises, Homestead, accompanied by Mrs. Gilbert, will shortly take a pleasure trip to Europe.

* * *

Henry Poke, owner of the Shiloh Theatre, Mt. Washington, Pittsburgh, accompanied by Mrs. Poke, have gone on a vacation to the West Coast.

* * *

Billy Wheat, of the Sewickley and Coraopolis Theatres, is spending his vacation at Philadelphia.

* * *

A. J. Burgun, city representative for the Universal Exchange, accompanied by Mrs. Burgun, has gone for a two weeks' vacation trip to Atlantic City.

* * *

Thomas Cook has opened his new Liberty Theatre at West Elizabeth. The new Liberity is a 400-seat house, and is modern in every respect.

## *Philadelphia*

Jack Hoxie, star of the Arrow Film Corporation's western dramas, has been hitting the trial here in cooperation with T. Luchasse, of the De Luxe Film Exchange distributors, and during the past ten days has made personal appearances at the rate of seven a day. Despite the torrid weather, Jack has proven a boomer, both for the exhibitors and the exchange. His pleasing personality wins instant favor, which in conjunction with his wild western display has brought new life into the movie business. Seventy days' bookings is his record for the past ten days, with more to come.

* * *

The motion picture industry regrets the death of Silas Blum, exhibitor of the Montgomery Theatre and the Girard Palace, who succumbed from an attack of typhus fever immediately upon his return from the Indianapolis Convention. His funeral, which was held during the past week, was attended by the largest body of motion picture men ever assembled for such an occasion.

* * *

The Stanton Theatre, Sixteenth and Market streets, closed last week and will reopen September 3. In the meanwhile this photoplay resort will be under the capable hands of refinishers and decorators.

* * *

Gabriel Michiel, representative of the Royal Pictures Corporation, announces that contrary to all rumors he has decided to remain with the above exchange, under the management of Dave Segel, having received a substantial increase in his salary.

* * *

Sam Johnson, formerly chief projectionists of the Pennsylvania Board of Censors, recently died following an operation of appendicitis. His death is deeply regretted by all members of the board and his many friends.

* * *

Jules E. Mastbaum, president of the Stanley Company of America, has extended the use of the Stanton Theatre as meeting place Thursday, July 28, to the Organists Convention, being held here, when he will address the members with a talk on playing for the pictures.

## *Louisville*

With the heat still holding and the daylight saving law interfering with business in a general way, the last week, according to exhibitors, has not been of the best. There has been a good deal of expression against the law registered by exhibitors during the last few days for business has been growing slower and slower. Neighborhood exhibitors especially have felt the effect of the system for they say that their business has been reduced fifty per cent. directly through its influence.

* * *

Acting in accordance with the dullness of summer business several local exhibitors have taken advantage of this dull period and are renovating their houses and making those repairs that may be necessary. The B. F. Keith's National Theatre will close its doors the coming Saturday to remain closed until September. During that period the house will undergo a complete renewal and a thorough repairing.

* * *

Another way of cutting down expenses has been taken by the B. F. Keith's Mary Anderson Theatre and their symphony orchestra has been released for the remainder of the summer, that is until some time in November. Natielo, who is in charge of the orchestra, has expressed no intention as to what course he will pursue until that time.

* * *

The orchestra that has been playing at the Rialto, Louisville's new million dollar theatre, has been released and replaced by the orchestra that up until recently has played at the Majestic Theatre. Rego is in charge of the orchestra, and will take charge of the musical program at the new theatre until further notice.

* * *

The Majestic Theatre is now closed for repairs and a great deal of work is being done on the lobby and foyer of the theatre. A new box office is being installed and the entire theatre is undergoing complete alteration.

* * *

Russell L. McClean, Louisville manager for the Educational Film Exchange, has recently returned from Chicago where he has recently been attending the convention of Educational managers. He reports that the Educational has had an unusually good week for state exhibits as well as local exhibits.

* * *

Sam Sax, who is general sales manager for the Select Pictures Corporation, was in town recently and visited several of the local managers. He is making a tour of the country and endeavoring to visit the majority of the larger exhibitors who show the Select Pictures.

The Gaiety Theatre has recently announced that along with a nationwide movement of the American and Columbia circuit of theatres, they will conduct an "open-shop" house from the first of August on. Help will be employed regardless of whether that help is "union" or non-union." With the same action, the chain has announced a top price of 75 cents for their shows in the future.

* * *

J. Wagner, representing the Warner Productions, was in town on a business tour last week and reports the same conditions out over the country that are existant in Louisville at present.

* * *

Betsy Lane, Ky., has recently announced that they will soon have a new picture theatre, to be centrally located. A new company has been organized there, its business described as "general theatrical," which will include a new theatre. The papers of incorporation were filed by M. Caudill, N. L. Vest and G. C. Scott for $12,000.

* * *

Word from Ravenna, Ky., recently tells of the incorporation there of the McDowell Amusement Company there for $40,000. The papers of incorporation were filed by J. A. McDowell, G. N. Lawson and H. T. Taylor. The new company has announced their business as general amusement and theatre.

* * *

A new brick theatre and office building is being planned at Eddyville, Ky., by Owen G. Witers, owner of other interests in that city. No definite arrangements have been made as yet but it is expected that some announcement as to the plans and general outlay of the building will be made soon.

* * *

At Somerset, Ky., the Idle Hour Amusement Company has been incorporated by H. L. Black, J. E. Lawhorn and F. D. Miller. The company has been incorporated for $10,000 and will conduct a theatre and general amusement business. Limit of debt has been placed at $10,000.

## *Minneapolis*

With the Vitagraph special, "The Silver Car," featuring Earle Williams, the Minneapolis Pantages theatre, inaugurated recently its new policy of pictures for every program, according to an announcement by Robert Cotton, Minneapolis Vitagraph exchange manager. Mr. Cotton also sold J. J. Cluxton, personal representative for Alexander Pantages, the following pictures: "The Scarab Ring," Alice Joyce; "What's Your Reputation Worth?" Corinne Griffith, and "Dead Men Tell No Tales." Mr. Cluxton has also signed for the latest Alice Calhoun picture.

* * *

Newton Davis, Minneapolis Goldwyn exchange manager, returned this week from a trip to Eau Claire, Wis. Mr. Davis has placed a heavy schedule of pictures in the surrounding territory for early runs.

* * *

Robert C. Buttolph was recently installed as manager of the Minneapolis Associated Producers' exchange. He will leave early this week on a trip throughout the northwest to become acquainted with the trade.

Business conditions were pronounced good by H. W. Helmbold, assistant manager of Associated Producers, on his return from a trip through northern Minnesota. Mr. Helmbold brought back a substantial number of contracts.

* * *

Ben Friedman, of the Friedman Film Corporation, is conducting a sales school for his employes. Various exchange managers address the classes, which are conducted every Saturday night.

* * *

J. F. Cubberley, manager of the Minneapolis First National exchange, returned last week from a vacation trip spent in northern Minnesota and southern Canada.

* * *

Jack Quinlan, former manager of the Memphis, Tenn., Pantages Theatre, has been appointed manager of the Minneapolis Pantages, following the resignation of Burton Meyers, who left for the Pacific Coast. Mr. Quinlan, a former newspaper man, was at one time manager of the Pantages house at Tacoma and was for some time one of the special representatives of the organization at the central house at Seattle.

* * *

Benjamin M. Goldman, one of the best known film lawyers in the country, has returned to Minneapolis for the practice of his profession. Mr. Goldman was formerly counsel for the Minneapolis Film Board of Trade. He has been practicing law in New York for the last two years.

* * *

M. H. Conahaim, of the Greater Features Corporation, anounces that his Tony Sarg comedies are meeting with a good reception throughout the territory. He has recently established them in several of the popular Finkelstein & Ruben houses.

* * *

R. G. Wirick and William Saleski of Coleman, Wis., have announced that they will form a circuit of motion picture theatres for a number of towns where there are no theatres.

* * *

A injunction restraining Joseph Friedman, St. Paul motion picture theatre owner, from making use of the lot adjoining the St. Paul Starland Theatre for theatre purposes, has been issued by District Judge H. R. Brill to the Twin City Amusement Trust Estate. It was alleged that the lease obtained by the Twin City Amusement Trust Estate on the Starland provided that the adjacent lot should not be used for theatrical purposes. Mr. Friedman is erecting a large theatre in the St. Paul theatrical district.

## *Pittsburgh*

J. M. Reisinger, owner and manager of the Empire Theatre, Homer City, has just returned from the Indiana Hospital, where he underwent an operation for chronic appendicitis. From all reports Mr. Reisinger was in a serious condition and little hope was given for his recovery. But his very aggressive nature and clean living, never having used tobacco or liquor at any time in his life, was much in his favor. When interviewed recently, he said he was almost as good as ever, with the exception of being a little weak. He contemplates a trip into the northwestern part of Canada the first of August.

* * *

Chris Wagner, of the Soisson and Paramount Theares, Connellsville, Pa., accompanied by his wife and baby girl, have started out in his Peerless car for a trip to Leetonia, Ohio.

* * *

Mr. Brown, of the new Columbia Theatre, Kittanning, Pa., has about put the finishing touches to this beautiful playhouse. This theatre was formerly Wick's Opera House for quite a number of years, but has been completely remodeled and it certainly presents an up-to-date appearance as it now stands. This house seats a few less than a thousand, including both balcony and main floor. Mr. Brown is living temporarily on the second floor apartment over the theatre.

* * *

Mr. Weaver, formerly of the firm of Weaver and Morehead, who operated the Grand Theatre, Indiana, Pa., for quite a number of years, is now interested in manufacturing proprietary drug preparations. Mr. Weaver says that his new enterprise is doing very nicely, but adds that there is more hard work to it than there was to the moving picture business.

* * *

Leo Barclay, manager of the Grand Amusement Company, Johnstown, Pa., has just returned from a trip through the Eastern States. In company with Barclay, were Mrs. Barclay, Miss Margaret Greenwood and Mr. Gribble, of the Columbia Exchange. The party first went to Atlantic City, thence to Philadelphia, New York, Boston, Albany, Buffalo to Pittsburgh, back to Johnstown. To say that they had "some trip" is putting it mildly. The whole trip was made in Barclay's twin-six Packard.

* * *

The new Capitol Theatre at Barnesboro, Pa., being erected at a cost of $35,000, is rapidly nearing completion and from present indications will be ready for opening about the middle of August. The capacity will be 500 and the house is cozy and well equipped. Nick Russell is the owner and Sam Sprane will be the manager.

* * *

The new Dixie Theatre at Coalport, Pa., being constructed by the Altoona Amusement Company, is rapidly nearing completion and will be ready for opening about the fifteenth of August. Nathan Kaufman, a business man of Coalport, will be manager. The house is up-to-date in every respect and represents an investment of $60,000. It will be one of the finest theatres in Clearfield County. Pictures will be run four days a week and road shows and vaudeville the other two.

* * *

Announcement has been made that the Rowland & Clark Theatres controlling a chain of motion picture theatres in Pittsburgh and vicinity have secured a long term lease on the Majestic Theatre, the largest amusement house in Erie, Pa. The terms of the deal were not made public. The Majestic will be remodeled and redecorated throughout and will not open its doors until late in September.

The Rowland & Clark Theatres also operate the Strand Theatre in this city. The house was taken over in March, 190, and proved an exceptionally successful venture. Mr. Clark made the announcement that the new acquisition to the Rowland & Clark chain would be devoted exclusively to the presentation of motion pictures of the better variety.

* * *

Kirby Doak, of Centerville, has purchased the New Grand Theatre at Middlebourne, W. Va., from W. W. Frye and will shortly open it to the public.

* * *

The Dalton Theatre at Pulaski, W. Va., is about completed and will soon be ready for opening.

* * *

Work on the new Kearse Theatre on Summers street, Charleston, W. Va., has been begun. This will be a modern three-story building, 90 feet by 125 feet, made of reinforced concrete, steel and brick. When completed, it will have a seating capacity of 2,300.

* * *

The employes of the First National, Columbia and Educational Exchanges, Pittsburgh, had a great time at their first annual picnic, Saturday, July 16, on a farm near the city. The feature of the afternoon was the ball game, which the shipping department won from the office force by the tune of 9 to 3. The game was called in the third inning, because the office crowd lost the ball.

* * *

Joe Bloom has written W. W. Hodkinson that the local office has broken all previous records in business for the Middle West for the month of August.

* * *

Mrs. Joe Bloom arrived in Seattle July 23. She will make a two weeks' visit there.

* * *

David Blyth, manager of the Kansas City branch of Realart, is very pleased with the outlook of this territory. Business is picking up despite the hot weather and general business depression.

* * *

The Globe Theatre, a vaudeville and motion picture house, has closed for the season. During this time new furnishings will be installed and a novel lighting system will be added.

* * *

The Bell Theatre, of Kansas City, is being re-decorated.

* * *

J. E. Haggard closed his Star Theatre at Nevada, Mo., for four days in order to remodel and redecorate the house, which is said to be one of the prettiest in this territory.

* * *

Howard Ransey, a first-run exhibitor of Eldorado, Kas., is changing his booking policy in order to fight the depression caused by hot weather. He has booked nine First National and ten Realart releases for the month of August.

*Your Co-operation Is Essential*

Help Tell the World All About

MOTION PICTURE DAY

THURSDAY, AUGUST 25TH

It is reported that Ben Shlyen, publisher and editor of the Reel Journal, film trade paper for this territory, and his associates, have leased and will remodel the Emerald Theatre in Kansas City. They expect to open some time in September.

* * *

E. E. Herrington, of the Jackson Avenue Airdrome, of Kansas City, is contemplating the erection of a 1,500-seat airdrome in the vicinity of Ninth and Tracy streets. It is said that arrangements for the building have already been made.

* * *

Souder Brothers have bought the Rath Theatre at Dodge City, Kas., from Frank Drake.

* * *

Roy Bengston, of the Wonderland Theatre, Lindsborg, Kas., has purchased two Type-E machines from the Cole Theatre Supply Company.

* * *

The Cole Theatre Supply Company furnished the entire equipment for the Strand Theatre, at Oxford, Kas.

* * *

C. F. King has taken a new lease on the Opera House at Altoona, Kas., and is optimistic about fall business.

* * *

Mr. Wheeler, of Everton, Mo., has erected a new theatre, which is said to be a model for the town.

## *Fisher Sells Three Franchises*

Victor B. Fisher, general manager of Associated Photoplays, Inc., announces the sale of franchises for the company's entire output for the coming year to Federated Film Exchange of Omaha for Iowa and Nebraska Federated Film Exchange of Kansas City for Kansas and Western Missouri and to Sidney Lust of Super Film Attractions, Washington for Virginia, Maryland, District of Columbia and Delaware.

Mr. Fisher also reports that Pete Morrison's second picture, "Crossing Trails," is finished and that Mary Anderson is resting after appearing in a feature with Charles Ray, before starting her series for his company.

*TEDDY SAMPSON*
*In Chinese costume in First National's "Bits of Life"*

# *Plans Comprehensive Schedule of Picture Release During August*

Confidence in the swift and complete recovery of the motion picture industry from the depression in which it has shared in some degree with all other industries, is expressed in Fox Film Corporation announcements. Releases of new productions for August include Shirley Mason, William Russell, Buck Jones, Eileen Percy, Edna Murphy and Johnnie Walker. In addition comes the eagerly looked-for announcement that "Over the Hill' will go to exhibitors throughout the country without waiting for the termination of the record-breaking run on Broadway in New York City, which already has continued for nearly a year.

Throughout the summer the Pacific Coast studios of Fox Film Corporation have been running, and capacity activity is planned for the immediate future at the New York studios as well as those in California. The decision to keep some of the companies at work in spite of difficulties besetting or threatening the industry through the past few months has been fully justified by existing conditions and the outlook for the coming season.

The Shirley Mason release for August is a romantic mystery story based upon Joseph Ernest Peat's popular novel, "Concerning Chichine," and bears the title "Ever Since Eve." William Russell is happily cast in the stellar role of "Singing River," a stirring story of adventure and love in the West. Buck Jones appears in a fighting role in "To a Finish," a melodrama of love and perilous adventure in the cow country.

"Play Square" is the title of the vehicle for the co-starring of Edna Murphy and Johnnie Walker. It is a story presenting marked contrasts in social conditions, purposes in life and in scenery.

August releases also include two Sunshine Comedies, "Ain't Love Grand?" and "The Devilish Romeo," which are declared by those who have seen the pictures to be infallible laugh-provokers. These avowedly comic pictures, however, do not enjoy a monopoly of humor in the Fox Film Corporation August releases. It is stated that many laughable situations arise in each of the four feature releases.

The Eileen Percy photodrama, written and directed by Carl Harbaugh, is entitled "Hickville to Broadway." It is a story of interesting phases of New York life, following village scenes and social customs.

Among the plans which promise to turn the Fox Film Corporation studios, East and West, into veritable beehives of industry are those for the making of an episode drama by Charles J. Brabin, who recently finished the special, "Footfalls." Stories for this purpose are under consideration.

Within the next two weeks Pearl White is to start a new picture and other important enterprises will be launched in rapid succession. William Farnum is expected back from Europe in August. Altogether, with its notable August releases and preparations for extraordinary activities, Fox appears to have established a new point of departure in keeping with the imminent return of the motion picture industry to assured prosperity.

## *"The Journey's End" Wins Applause at Capitol Showing*

"The Journey's End" which played the Capitol Theatre, New York City, during the week of July 17, was tendered such an ovation on the opening day as is accorded few picture productions.

There was a vast amount of applause at the conclusion of the first performance. It is expected that the production will make for itself a place unique in the annals of the cinema. It represents one of the real novelties of the current season insofar as it is the first serious drama to be brought to the screen without a single subtitle from beginning to end.

Not only that, but Hugo Ballin's artistry has lifted it far above the average run of picture productions, and made of it a cinema creation which combines dramatic force with artistic perfection of a very high degree.

The New York newspapers have been enthusiastic in their praise of the picture.

Mabel Ballin, who plays the leading feminine role, has never been more appealingly beautiful. Wyndham Standing and George Bancroft, the remaining featured members of the cast, do fine work.

The home office of the W. W. Hodkinson Corporation reports that bookings are coming in at a great rate from every section of the country.

# *Noted Actors Will Play with Wesley Barry in "School Days"*

A brilliant array of actors, it is said, will be seen in "School Days," Warner Brothers forthcoming special production, starring Wesley Barry, the freckle-faced lad who stepped into prominence as the featured player in a series of Marshall Neilan productions. The popular Wesley, who was featured in "Dinty," "Go and Get It" and "Bob Hampton of Placer," will be seen in an entirely new role in "School Days," in which he will appear as a "poor" little rich boy.

Producer Harry Rapf took special pains, it is reported, in selecting a worthy cast for his adaptation of Gus Edwards' masterpiece. Several of the supporting players in this film have already made their mark on Broadway in legitimate attractions and two of them will be featured this season in Broadway attractions.

H. M. Warner returned from Los Angeles recently, where he had spent over a month in supervising the production of the Monty Banks comedies. Mr. Warner expressed himself as being more than satisfied with the progress that had been made on "School Days" since he left New York.

## *Live News*

(*Continued from page 32*)

### *Baltimore*

The lease on the McHenry Theatre, 1032 Light street, which has been held by the Nixon-Nirdlinger Interests, which also operate the Victoria Theatre in Baltimore, has been taken over by the Rex Amusement Company, of which H. Lindenbaum, of Baltimore, is president, and S. Bowitz Miller, of New York, is treasurer. This lease was filed recently and calls for an annual rental of $6,000 and runs for five years. It was dated March, 1920. A cash payment of $14,000 was included in this lease as well as an option to purchase the theatre for $105,000 within six months.

* * *

Harry Lewy, a motion picture producer of Baltimore, is working on a picture for the Bridgeport General Hospital, Bridgeport, Conn., which shows the work done in all the various departments of the hospital. In order to interest girls to take up studies in the hospital to become nurses is the principal object in making the film. One of the special features of the film shows how footprints of newly born infants and thumb prints of their mothers are taken so that no mistakes can be made in identification.

* * *

Deeds have been recorded by E. C. Arey, of Danville, Va., in the office of the clerk of the Corporation Court of that city, which leases the two theatres owned by Mr. Arey in Danville, now being conducted by the Southern Amusement Company, to the North Carolina and South Carolina Enterprise Association for a period of ten years beginning May 1, 1922, the rental to be $108,000. All the theatres in Danville are now run by the Southern Amusement Company.

* * *

The new Gem Theatre, 617 Duncan Place, which is owned and operated by H. Lindenbaum and H. Nathan Gross, was reopened to the public on Friday, July 22, after having been closed for several weeks for renovations. A new cement floor replaced the old wooden one, the seating capacity has been increased by 100 and they installed new projection machines and a screen.

* * *

The Home Amusement Company has sold the Lyceum Theatre, Sparrows Point, Md., to Erhard Eyring, G. Rudolph Vincenti and E. G. Blanke. N. J. Ropka is interested in the theatre also. The transaction took place through Smith & Beacham, brokers. E. G. Blanke, architect, will prepare plans for extensive remodeling and the contract for this work has been given E. Eyring & Sons.

* * *

W. A. Devonshire, formerly with the Wilkesbury, Pa., office of Universal, has taken charge of the Baltimore office of that company and was introduced to the Baltimore exhibitors last week by Jules Levy, Washington, D. C., branch manager.

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M. A. Berger, manager of the Apex Film Exchange, has taken an office at 11 South Gay street.

* * *

The Govans Theatre, 5003 York Road, Govans, Md., which has been under the management of William F. Matthew for some time, has been purchased by R. L. Rubenstein, who also owns and operates the Pastime Theatre. The seating capacity will be made 300 and rebuilding work will be begun immediately.

### *Seattle*

The Apollo Theatre in Tacoma has been closed by its manager, Louis Drinkwine, and is to remain closed for six weeks, while $25,000 worth of remodeling is going on and a large Hope-Jones Wurlitzer is being installed.

* * *

Guy Matlock, of Pendleton, Oregon, has bought a Hope-Jones Wurlitzer for his fine theatre now under construction.

* * *

Art Kolstad has ordered a very fine organ for his new house in Hood River, Oregon.

* * *

Lewiston, Idaho—Motion picture theatres in Lewiston, Moscow, Colfax, Pullman, and the Rex Theatre, of Spokane, have formed a booking circuit known as the Allied Amusement Enterprises, of which A. H. Hilton, of Lewiston, is the official buyer.

* * *

J. T. Sheffield, general manager of the Greater Features Company, of Seattle and Salt Lake, is leaving this week to install a branch in Denver, to be known as the Lannon-Sheffield Exchange. L. T. Fidler, who will manage the Denver office, is now in that territory and is having shipments made from the Salt Lake branch to Denver and other important centers pending the opening of the Denver office on August first.

* * *

J. A. Conant has been transferred from the Cincinnati office of Select to the management of the Seattle office. Upon his arrival this week C. C. Ezell, special representative, returned to his Dallas, Texas, headquarters.

* * *

J. N. McMeekin, special representative for Realart, after spending several weeks in Seattle, left this week for Denver.

* * *

C. D. Beale, formerly salesman for Robertson-Cole in the Oregon territory, has been advanced to the position of manager of the San Francisco office.

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## "The Spirit of '76"

*Crude Concoction of Fact and Fiction Written and Directed by Robert Goldstein, Is Released by All-American Film Company.*

Reviewed by Edward Weitzel

The author of "The Spirit of '76" served a year in prison for directing in the picture a hot political fire against one of our allies, and producing his work during the Great War. Up to the present this country has not attached a prison sentence to artistic crimes. Offences against good taste and common sense bring no greater penalty than loss of patronage. This is fortunate for Mr. Robert Goldstein. He has ground out a crude concoction of fact and fiction, purporting to deal with some of the most momentous episodes in American history, and filled it with astonishing and mirthful anachronisms, with a few anachronisms thrown in for good measure.

Produced in 1917, our good neighbor, George V, and his subjects need not be in the least disturbed because "The Spirit of '76" comes right out and says that his Majesty George III, of unsavory memory, was a bit of a blackguard and very much of a rogue. Over half a century ago a truthful subject of the English Crown, one George William MacArthur Reynolds, wrote a book which gave Mr. Guelph of the third reign a character that smelt to heaven and outranked by many degrees the rankest allegations of the American scenarist. This book, "The Mysteries of the Court of London," has been sold openly in this country for the last fifty years and can still be obtained at the public libraries in the large cities, without the slightest danger of giving birth to an international imbroglio with the British Government—although there are very good grounds for surmising that this same unblushing human document was the inspiration and fountain head from which the author of the photoplay under discussion drew the form and color of his own historical romancing. That sweet smelling complication, the ardent lovers who discover that they are brother and sister, is one of the love motives of the story.

A list of the big historical moments in the picture includes Patrick Henry's speech before the Virginia House of Burgesses, Lord Chatham's death, Paul Revere's ride, the Signing of the Declaration of Independence and Washington at Valley Forge. However crudely presented, these immortal "footprints on the sands of time" command respect and deep emotional reaction. But they are powerless to save the picture from mental derision when it is shown, if the director be correct, that George III bought the royal coffee cups for His Majesty's breakfast table at a local ten cent store; that his morganatic Queen wore a pair of stays of the 1921 model; that at the battle of Cherry Valley, 1777, the British commander, mindful of his soldier's comfort, marched his troops along a concrete sidewalk, and that the rafters of the houses destroyed by the British, at that period, were planing mill stock and so scant as to come under the building laws of today. But the crowning absurdity is reached when the gentleman intrusted with the visualization of an Indian witch cinches his claim to having the right dope on the brother-and-sister-ardent-lovers business by beating his breast and exclaiming, "I am your mother!" The mystery is never explained.

The acting belongs to its day, and serves to illustrate the vast improvement four years have brought. There is much sawing of the air with both hands, and rolling of the eyes. The performance of one member of the cast stands out from the otherwise unbroken level like a lofty mountain peak. George Cheeseborough as Walter N. Butler, embraces in his work the best results of the latest methods of screen acting. The part is not a long one, but history credits Butler with being "One of the most cruel scourges, as he was one of the most fearless men of his native country." Mr. Cheeseborough carries out this description of the man by doing a cold blooded murder with a calm indifference that seems as natural to him as the air he breathes. His knife fight to the death with an Indian is also in keeping with Butler's reputation; not a move or an expression is a hair's breadth out of the way. There is something predictive in everything he does. "The Spirit of '76" is a great theme. Let us hope that some day it will be given an adequate interpretation upon the screen.

**Exploitation Angles:** Sell this to the Sinn Feiners and the pro-Germans, who are most apt to be interested in this production. Some adaptation of the famous painting of the same title as this picture will work out well for street use.

*IN THIS ISSUE*

*"The Spirit of '76" (Robert Goldstein).*
*"The Mystery Road" (Paramount).*
*"Life's Darn Funny" (Metro).*
*"The Great Moment" (Paramount).*
*"A Heart to Let" (Realart).*
*"Nobody" (First National)*
*"Hurricane Hutch" (Pathe).*
*"I Do" (Associated Exhibitors).*

## "The Spirit Wrestlers"

This Kineto Review depicts a colony of Russian Doukhobars living in British Columbia. They are, every one of them, pacifists, even to the extent of refusing to kill animals. They came from Russia to escape persecution. The Review shows them at their daily tasks of raising watermelons and other garden truck on the lowlands, while over them tower great mountains that to them signify the omnipotence of God. A kindly, sincere, religious people they are, greeting each other with a blessing, and their consideration of the older folk among them is shown by the one-story dwellings set aside for aged men and women who are too feeble to climb stairs. S. S.

## "Chick Chick"

Another of the "Mirth" comedies featuring "Tweedy" and distributed by Reelcraft Pictures Corporation. It is a farce comedy with slapstick, which contains several humorous situations. The hero goes to the country and has exciting experiences with the "rubes." His lively cousin sets her cap for him but does not make much of a hit. She goes to the city, gets some of the latest and most advanced styles in clothing. When "Tweedy" sees her all dressed up, it makes a difference. Dorothy Earle is exceedingly attractive as the girl.—C. S. S.

## "Life's Darn Funny"

*Viola Dana Is Bright and Entertaining in Metro Production of Light but Amusing Theme.*

Reviewed by Edward Weitzel.

According to Viola Dana's latest Metro release, life is not only darn funny, but ducedly obliging. The way the god of coincidence stacks the cards for a pair of young geniuses in this picture should plant a large crop of hope in the breast of every struggling young musician and painter in Bohemia. "Life's Darn Funny" is a light but amusing yarn, that has that fairy tale quality so much sought after by the public. The sub-titles are occasionally quite silly, and there is a prince from overseas who is supposed to be a wonderful art critic and a most generous patron, but who is more of a burlesque than anything else. And he has a princess daughter who appears foolish when she tries to be cute. But if they were any more real it might make their being in the story more difficult to accept, and after the titled gentleman has handed a fat advance to the young painter on all of his pictures and told the young violinist that she has a great future ahead of her the stickler for the happy ending will vote the prince a darn good fellow.

Viola Dana plays Zoe Robert with a French accent and many expressive shoulder movements and is bright and entertaining all through. Gareth Hughes is clever as Clay Warwick, but he might have varied the bewildered look on his face with greater frequence and improved his impersonation.

### The Cast

| | |
|---|---|
| Zoe Robert | Viola Dana |
| Clay Warwick | Gareth Hughes |
| Miss Dellaroc | Eva Gordon |
| Gwendolyn Miles | Kathleen O'Connor |
| Prince Karamazov | Mark Fenton |

Adapted from Christine Jope Slade's story, "Caretakers Within."
Scenario by Molly Parro and Arthur D. Ripley.
Directed by Dallas M. Fitzgerald.
Length, Six Reels.

### The Story

Zoe Robert, a hopeful young violinist, and Clay Warwick, a struggling young painter, live in the same boarding house near Washington Square. When Zoe has no frock to wear at a concert, Clay pins several yards of green brocade about her and her appearance creates a sensation, even if her playing does not. A request for the name of her dressmaker by a wealthy society leader puts an idea in Zoe's head. Clay shall become a famous designer of gowns. A friend of the girl offers her the use of her fine apartment while away for the summer, and the scheme is started. Orders are plentiful, but the rich customers take their time about paying. In the meantime the new firm has been having material put on the charge account of the owner of the apartment, intending to pay for it as soon as their own accounts are squared. Settling day arrives at last, and the account is put into the hands of a collection agency. The firm of dressmakers has no money, and the agency strips the apartment of all its furnishings. The future looks dark for Zoe and Clay until Prince Karamazov, a celebrated art critic, walks in to order a new gown for his daughter. He sees Clay's pictures and hears Zoe play. Their futures are assured. Also the fact that they will wed.

**Exploitation Angles:** Recall the story origin of the play, for the tale is pleasantly remembered, and sell Miss Dana and Hughes, hooking the latter to "Sentimental Tommy," if that has been shown in your own or a nearby house.

# Newest Reviews and Comments

## "The Mystery Road"

*David Powell, Star and Director of Oppenheim's Story of a Pleasure-Seeker's Life in Europe—Made by Famous Players-Lasky.*

Reviewed by Mary Kelly

"The Mystery Road" belongs to the extravaganza class—being rich in externalities, palatial sets, expensive costumes, etc., but superficial in idea. The story has apparently been made the vehicle for a depiction of elaborate living, and an underlying purpose of dazzling the eye and pleasing the senses is palpable. The women in the cast are artificial; the men, on pleasure bent, and the end of the story, after a round of frivolous scenes, arrives at nothing definite, but an abrupt promise of a possible change of ideal.

There has been no lack of effort in turning out a finished product, but only an unfortunate misconception of real screen power. Conspicuous care has been taken in focusing scenes that are really magnificent. Exteriors of an English estate, boudoir shots, cafe ensembles suggest in detail and in the broad, a consummate knowledge of technique on the part of the director. The light and shade effects add to the attractiveness. Less care has been given to the details of human expression. With the exception of David Powell, star, as well as director of this offering, who makes the best of a weak role, the cast, like the story, suggests the forced atmosphere of the hothouse, rather than sunshine and nature. This is due rather to miscalculated directing than incapability in most cases.

**Cast**

| | |
|---|---|
| Gerald Dombey | David Powell |
| Myrtle Sargot | Nadja Ostrovska |
| Christopher Went | Pardoe Woodman |
| Lady Susan Farrington | Mary Flynne |
| Vera Lypasht | Ruby Miller |
| Luigi | Percy Standing |
| Jean Sargot | Lewis Gilbert |
| Widow Dumesnel | Irene Tripod |
| Pierre Naval | Lionel D'Aragon |
| Earl of Farrington | Arthur Cullin |

Story by E. Philips Oppenheim
Scenario by Margaret Turnbull and Mary Hamilton O'Connor
Direction by David Powell
Length, 4,965 feet

**The Story**

Gerald Dombey, son of a wealthy English earl, returns to his father's estate after a brief vacation in the hills where he has had an affair with one of the village maids, Vera Lypasht. Preparations for his marriage with Lady Susan Farrington are being made. They plan to have the ceremony performed in Nice and while motoring there, Gerald, accompanied by Christopher Went, comes across a young woman lying by the road. She is Myrtile Sargot, a peasant girl who has left home because of parental abuse.

Gerald conceives the sudden notion of giving the girl a rare treat by installing her in a splendid suite and equipping her with beautiful things that she has always longed for. Gerald is tempted to fall in love with her, but resists. Eventually he succeeds in persuading Lady Susan to take Myrtle into her home, although Susan who knows of the early affair with Vera, is a little distrustful. Meanwhile Christopher Went falls in love with Susan, and she begins to admire him.

One night while in a cafe Gerald discovers Vera among the entertainers and learns that she is under the care of Luigi, whom she calls her brother. Susan notices them together, and later has greater grounds for jealousy when she sees Gerald out riding with Vera. He continues to call on Vera and visits Luigi's gambling house, until he is fleeced there by the jealous Luigi. One night Luigi tells him that Vera is not his sister, but his mistress. Gerald grabs the revolver from Vera's hand as she attempts to shoot, and takes it home with him with suicide in mind. Myrtle comes to him on the balcony, and he realizes that her love is worth living for. Susan and Christopher are united.

**Program and Exploitation Catchlines:**

The Mystery Road—What is It?—The Path of Bumps and Turns and Smooth White Stretches That We Call Life.

## "Hurricane Hutch"

*Unusually Good Pathe Serial Starring Charles Hutchinson Produced by George B. Seitz*

Reviewed by C. S. Sewell.

Everytime the writer views a George Seitz serial it seems that it is even better than the one preceding and that he is continually setting a new pace in serial production. His latest serial, "Hurricane Hutch," starring Charles Hutchinson, is no exception if the first two episodes can be taken as any indication of what is to follow. Not satisfied with one thrill to an episode, Mr. Seitz and Bertram Milhauser, the scenarist, has provided several in the first episode and a generous supply in the second. While there is, of course, villainy and intrigue, these gentlemen have shown that it is not necessary to resort to gun play and sex situations to get pep, punch and action. The story, while following the general serial idea, the quest of an article which will unravel a problem, moves forward rapidly and provides plenty of excitement without the use of a gun, or any device of torture.

Don't get the idea from this that it is tame; far from it. There are plenty of physical encounters between the hero and the villain, hairbreadth escapes and rescues, and the stunts performed by Hutchinson eclipse anything he has previously done. The star is supported by an excellent cast. Lucy Fox is leading woman, with Ann Hastings, Diana Deer and Frank Redman in subordinate roles. The "heavy" work is done by Warner Oland and Harry Semels, both of whom have made a name for themselves in this kind of work. The photography and direction are excellent and the opening scenes, which were filmed at Ausable Chasm, are of great natural beauty.

In the opening episode, right at the start, there is a thrill where a rope bridge gives way and throws Lucy Fox into the rushing water from which she is rescued by Hutchinson, who, however, is swept down stream through the rapids into still water where Ann Hastings performs a novel rescue by swimming out to him on horseback. There are also other thrills, including a rescue from a burning cottage, where Diana Deer crawls over the body of the hero who makes of himself a human bridge between the house and a tree. The reel closes with a thrilling jump by Hutchinson from a moving auto into another from which he and Semels fall fighting down a hill, while the car speeds on with Lucy Fox and runs over a high cliff into the chasm.

The second episode shows Hutchinson rescuing the girl but making a high dive from the cliff. The development of the story, which revolves around the possession of a silver scarf into which is woven a cipher telling how to make paper from seaweed, takes the girl to New York. She is followed by Warner Oland. When Hutchinson learns of the plot he races on a motorcycle with the train. An unusually effective stunt shows him jumping a wide gap on the motorcycle entirely over the top of the train racing beneath. This scene is certainly a thriller. He also rides the motorcycle on the railroad tracks across a very high trestle, and the reel ends with his jumping from the vehicle to the back platform of the train. This will give an indication of the thrills and action of this serial. If the present pace is kept up throughout, it certainly should prove a big box-office magnet.

## "The Great Moment"

*Paramount Picture by the Author of "Three Weeks" Starring Gloria Swanson Is High Class Sensational Drama.*

Reviewed by Edward Weitzel.

Elinor Glyn's characters and situations, as is quite well known, are not of the conventional type. Her men and women, or rather, her heroes and heroines, are always capable of experiencing the grand passion, and she always manages to get them into a situation where their fervid love making will have full sway. "The Great Moment" has its supreme emotional incident; likewise its sensational mountain peak. Neither of these occasions rings the bell as triumphantly as they may have promised in the scenario, but the finished picture is high class sensational drama, which will keep the attention fixed on the screen all through its six reels. There is one spot where it wobbles a trifle, and one incident in which two hairpins and a pillow figure that should be dropped, as it only excites unsympathetic mirth. The rest of the time, events move along swiftly and are far enough out of the beaten track to seem novel.

The excellent character of the production and the expert work of the actors have much to do with this effect. Sir Edward Pelham is too ready to believe the worst of his daughter when he finds her in a compromising situation, and Bayard Delavel, who is forced by the girl's father to marry her, is also very hasty in securing a separation when he decides his wife does not love him. But the tone of the story is generally well sustained, and the treatment of the finish in which the discarded Hopper figures is agreeably unconventional. Thanks to Gloria Swanson and Milton Sills several sensational moments are made convincing, the sincerity of both players saving the incidents from the charge of offending good taste. Alec B. Francis as Sir Edward Pelham and Arthur Hull as Hopper are uncommonly efficient. There is a "revelry by night" scene that equals the most elaborate of the previous screen feasts and it is more novel than the others.

**The Cast**

| | |
|---|---|
| Nada Pelham<br>Nadine Pelham | Gloria Swanson |
| Sir Edward Pelham | Alec B. Francis |
| Bayard Delavel | Milton Sills |
| Eustace | F. R. Butler |
| Hopper | Arthur Hull |
| Lord Crombie | Raymond Brathwayt |
| Lady Crombie | Helen Dunbar |
| Bronson | Clarence Geldart |
| Sadi Bronson | Julia Faye |
| Blenkensop | Ann Grigg |

Original Story by Elinor Glyn.
Scenario by Monte M. Katterjohn.
Directed by Sam Wood.
Length, 6,372 Feet.

**The Story**

The wife of Sir Edward Pelham was a Russian Gypsy, and his daughter, Nadine, inherits much of her mother's wild nature. She is reared in strict seclusion, and her father arranges a marriage with her cousin, whom she does not love. During a trip with her father to Nevada she meets Bayard Delavel, a mining engineer, who saves her from death when a rattlesnake bites her, by sucking the poison from the wound and then plying her with whiskey. This scene takes place in Delavel's cabin. Nadine becomes intoxicated and throws herself into the engineer's arms. The girl's father finds them in this situation, and forces them to marry. The next day, believing that Nadine does not love him, Delavel leaves her and starts a suit for a separation. The girl goes to Washington and a reconciliation is effected with her father. She agrees to marry a millionaire named Hopper, but meets Delavel the night a ball is given to celebrate the engagement, and the lovers are reunited.

# Newest Reviews and Comments

## "Nobody"

### *Roland West Production Featuring Jewel Carmen Is Closely Knit Mystery Drama—A First National Attraction*

Reviewed by Edward Weitzel.

Everybody is going to keep wide awake when "Nobody" is being shown. It is the kind of story that frequently gets into the daily papers, under the head of criminal articles, and the large body of readers who follow the records of crime in the public prints will relish this screen account of a murder mystery. The honor of a young married woman is involved, a libertine millionaire paying the penalty for the crime against her. The sordid details are handled with discretion, and the entire plot is admirably fitted together. Events start off with the announcement of the murder, then shift to the jury room, the story told by one of the jurors revealing the cause of the murder and how it was committed. Much of the action takes place at Palm Beach, these scenes being photographed in Florida. The production is excellent throughout.

Jewel Carmen is a capital selection for Little Mrs. Smith, the young married woman who is the central figure in the tragic affair. She acts with real feeling, and gives the heroine the impulsive, and unsuspecting nature intended by the author. William Davidson, Kenneth Harlan, Florence Billings and J. Herbert Frank are properly cast in the other important roles.

**The Cast**

| | |
|---|---|
| Little Mrs. Smith | Jewel Carmen |
| John Rossmore | Wm. Davidson |
| Tom Smith | Kenneth Harlan |
| Mrs. Fallon | Florence Billings |
| Hedges | J. Herbert Frank |
| Mrs. Rossmore | Grace Studiford |
| Hiram Swanzey | George Fawcett |
| Noron Ailsworth | Lionel Pape |
| Rossmore's Secretary | Henry Sedley |
| Mrs. Van Cleek | Ida Darling |
| Clyde Durand | Charles Wellesley |
| Rossmore's Skipper | William DeGrasse |
| The "Grouch" Juror | Riley Hatch |

Story and Direction by Roland West.
Scenario by Charles H. Smith and Mr. West.
Length, 6,396 Feet

**The Story**

When the wealthy John Rossmore is found murdered in his library, suspicion points to Hedges, his butler, who helped the millionaire to get a divorce. The man is put on trial, and the jury sent to the jury room. One man holds out for acquittal. He is Tom Smith, a young business man who has sworn he does not know Rossmore. The story he tells to the rest of the jurors makes them decide that the butler is Innocent. Shortly before the murder, Smith took his wife to Palm Beach to celebrate his reaching a ten thousand a year salary. While at the Beach, Rossmore was attracted by Little Mrs. Smith, and gave her husband to understand that he was willing to offer him an excellent position in Texas. Both of the Smiths were invited to go on a yachting trip with Rossmore and other guests. The day before the start was made, Tom Smith was called back to New York by his firm. Five days later his wife arrived in New York, accompanied by a Mrs. Fallon. The little wife was desperately ill and unable to recall what had happened.

Subconsciously, as she slowly recovered, she told of being on the yacht, of drinking what she supposed was a harmless concoction and of being tossed against the side of the cabin during a storm. When she came to herself she realized that Rossmore had taken advantage of her defenseless condition. Mrs. Fallon had helped Rossmore to trap Mrs. Smith, had advised her not to tell her husband of the affair, and had given her a key to Rossmore's city home, telling her that the millionaire would pay handsomely if she did as he wished. Her mind became almost a blank from horror at her position. Left alone, and unaccountable for her actions, she had armed herself with her husband's revolver, gone to Rossmore's house, let herself in with the key given her and shot him down. The jurors swear never to reveal this fact, and acquit the butler.

**Exploitation Angles:** Play this up for a "different" detective story and without overbooming tell them they will like it. Play on Miss Carmen's name, but do most of your advertising on the semi-sensational style, using the points of the story. Make a real effort to put it over big. for it will help you.

## "I Do"

### *Excellent Two-Reel Harold Lloyd Comedy Distributed by Associated Exhibitors*

Reviewed by C. S. Sewell.

Chalk up another success for Harold Lloyd. His newest laughmaker, "I Do," released by Associated Exhibitors, is a worthy successor to his recent comedies, which set a rapid pace. It is but two reels in length, but every foot has been made to count, all deadwood has been eliminated and laugh-provoking incidents follow each other in rapid succession. The whole tempo of the comedy is rapid, and the spectator hardly has time to recover from one laugh before another is thrust upon him.

As the title suggests, "I Do" is a satire on newly married life and the pleasure (?) which frequently results from the presence of young children in a household. It is straight comedy, and any of the situations could happen in the average household. An index to the spirit of the comedy is shown in the sub-title: "The two most harmless things in the world are a four-year-old boy and a keg of T N T."

The boy (Harold Lloyd), marries the girl (Mildred Davis). Sometime later they are shown pushing a baby carriage in which, instead of being a baby, there is a demijohn hidden. He gets up against a traffic snarl and the manner in which he overcomes it will get a laugh. On reaching home he finds kind (?) friends have left two little children, a baby girl and a boy of four, for him and his wife to take care of over night. Things begin to happen. The boy gets into all sorts of mischief. Then the baby starts up, and the ignorance of the young couple adds to the comedy possibilities. The humorous situations are too numerous to mention, but particularly good are the scenes where Harold tries to fill the baby's bottle, and where he tackles a child's balloon, thinking it is a burglar.

## "The Cat and the Canary"

Paul Terry in this animated cartoon fable, based on Aesop's stories of 2600 years ago, has provided a clever piece of animated work with a lot of humorous touches and a moral. It is even better than those that have preceded it. The story deals with a cat that loves a canary. The canary is wooed and won by another bird, but the match proves a failure and she returns home. The cat goes out and devours the other bird. This shows him what delightful food a bird is and returning home he devours the canary.—C. S. S.

## "All Aboard"

Here is another single-reel Harold Lloyd reissue with a lot of laughs and funny business. As the title implies, most of the action takes place on shipboard. Harold, of course, wants to marry the girl, but papa has a Count in view. Harold manages to get aboard the vessel in which the family are sailing and complications begin to occur. Of course Harold finally comes out the victor and it develops that the Count is an impostor. Bebe Daniels and Snub Pollard are also in the cast. Taken all in all this a high class laughmaker.—C. S. S.

## "A Heart to Let"

### *Justine Johnstone Has Amusing Comedy Role in Realart Picture Founded on the Story, "Agatha's Aunt"*

Reviewed by Edward Weitzel.

Fairly bright, clean and sweet of motive and well constructed, "A Heart to Let" is entirely different from the line of stories that has been given to Justine Johnstone in her previous releases. It is a simple tale, and the characters and their surroundings are as far removed from Broadway and the night life of that famous thoroughfare as possible. The star plays a carefully secluded Southern girl whose aunt has died and left her a large estate that is sadly in need of repairs. Money is scarce with the Kents, and Agatha has known nothing of expensive gowns. The way she attempts to raise much needed funds and meets the man she is destined to wed is told with considerable good comedy, and the romance is thoroughly enjoyable. Miss Johnstone's acting is still somewhat crude and she finds that imitating an aged gentlewoman demands more experience than she owns, but she is wholesome and attractive and her modest sincerity helps out wonderfully.

Harrison Ford is manly and engaging as Burton Forbes. Marcia Harris as Zaida Kent, Elizabeth Garrison as Mrs. Studley and Winifred Bryson as her daughter are among the best members of the support. The locations and general atmosphere are capital.

**The Cast**

| | |
|---|---|
| Agatha Kent | Justine Johnstone |
| Burton Forbes | Harrison Ford |
| Zaida Kent | Marcia Harris |
| Howard Kent | Thomas Carr |
| Mrs. Studley | Elizabeth Garrison |
| Julia Studley | Winifred Bryson |
| Doolittle | Claude Cooper |
| Warren | James Harrison |

Original story by Harriet Loomie Smith.
Scenario by Clara Beranger.
Director, Edward Dillon.
Cameramen, George Folsey.
Length, Five Reels

**The Story**

When Agatha Kent, who lives in a run down old Southern home, finds that she must advertise for boarders and receives a reply from Burton Forbes, she is greatly upset. The young man has lost his eyesight and wants to go to some place where he will have rest and quiet. With the help of a friend he writes that he knows he is coming to just the right spot, recalls that Miss Agatha Kent was a friend of his father's and that as a small boy the writer had visited the Kent home. The present Miss Agatha Kent understands that Burton has mistaken her for the aunt who willed her the Kent estate, and is afraid to tell him the truth. She hits upon the plan of impersonating the aged gentlewoman her boarder had once known and dresses herself in one of her aunt's silk gowns. Burton is very unhappy when he arrives. The girl he is in love with has broken their engagement, after hearing that Burton has lost his fortune. Agatha's care and attention are of great benefit. His sight comes back, and he discovers the kind deception that is being practiced on him. He lets it go on for a time, and appreciates more than ever how devoted Agatha is to his well being. A turn of the stock market brings his money back; also the young woman who had promised to become Mrs. Forbes. Burton sends her back home with her mother, and slips an engagement ring on the Southern girl's finger.

**Program and Exploitation Catchlines:**

Justine Johnstone Has the Part of a Simple Southern Girl in "A Heart to Let," Her Latest Realart Release, and Proves Herself a Clever Comedy Actress.

**Exploitation Angles:** Large hearts with "to let" signs crudely painted on will help a lot with this title. Tell that this offers Miss Johnstone in a different sort of play, and gain interest in making a contrast. A good contest stunt would be a prize for the best impersonation of an elderly woman.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX ENTERTAINMENTS

*(Fox News Every Sunday and Thursday)*

### SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

### WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

### PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

### TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395.

### WILLIAM RUSSELL SERIES.

The Cheater Reformed, R; Vol. 49, P-198.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845; C-395.

### SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.
Lovetime. R-439.

### GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

### 20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235.
Maid of the West (Eileen Percy). R-540.

### SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

### SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-518.
The Big Secret. C-Vol. 49, P-680.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

### CLYDE COOK COMEDIES.

*(Two Reels Each)*

The Jockey. C-Vol. 49, P-680.
Don't Tickle.
All Wrong.
The Guide. R-639.

### MUTT AND JEFF CARTOONS.

*(One Reel)*

Dr. Killjoy. Vol. 49, C-810.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea

## FAMOUS PLAYERS-LASKY

The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1039; C-R, Vol. 49, P-81.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

### May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weher Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

### June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

### July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580 4.838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.
The Conquest of Canaan (Thomas Meighan). R-441; C-493.

### MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

### ARBUCKLE COMEDIES

The Sheriff.

### VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

### BURTON HOLMES

(One Reel Each)

June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.
Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

### PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.*

### Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snuh Pollard—Rolin—One Reel Comedy). R-642.

### Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

### Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

### Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

### Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and The Grasshopper (2-3 Reel Fable).

### Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd One-Reel Reissue). R-437.

### Week of July 24.

No. 13 of the Sky Ranger (At the Last Minute).
No. 6 of the Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2/3-Reel Cartoon Fable).

### Week of July 31

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production).
What a Whopper (Snub Pollard—One-Reel Comedy).
All Aboard (Harold Lloyd Reissue—2/3 Reel).
The Country Mouse and the City Mouse (One-Reel Cartoon Fable).

## ROBERTSON-COLE

The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322; C-291.

# CURRENT FILM RELEASE DATES

**What's a Wife Worth?** (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
**Nobody's Kid** (Mae Marsh). R-322.
**If Women Only Knew** (Six Parts). R-542.
**Beach of Dreams.** R-541; C-189.
**Black Roses** (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
**Cold Steel** (Six Reels). R-538; C-699.
**Live and Let Live** (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

## GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
**The** Highest Bidder—L-4,960 Ft.; R-879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
**The** Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.). R-234; C-493.
An Unwilling Hero. R-440.

**GOLDWYN-BRAY.**
(One Reel.)
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

**CAPITOL COMEDIES.**
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

**GOLDWYN-INTERNATIONAL COMICS.**
Too Much Pep.
Fatherly Love
The Chicken Thief.

**EDGAR COMEDIES.**
Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

**J. PARKER READ, JR.**
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

**ALLAN DWAN PRODUCTIONS.**
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**
A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

**J. L. FROTHINGHAM.**
The Ten Dollar Raise. R-323; C-387.

## EDUCATIONAL FILMS CORP.

**Selig-Rork.**
The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

**Chester Comedies.**
(Two Reels.)
Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

**Christie Comedies.**
(Two Reels.)
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

**Torchy Comedies.**
Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

**Mermaid Comedies.**
The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**
Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.

**Specials.**
Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

**Robert C. Bruce Series.**
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**
One Peek Was Plenty. R-876.
The Red Trail's End.

**Gayety Comedies.**
Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.
Assault and Flattery. A-439.

**Chester Screenics.**
From Dear to Dam.
Buzz-z-.

**Miscellaneous.**
Golf (Slow Motion).
Dixie. R-643.

**Punch.**
The Love Egg. R-111.

## REALART PICTURES

The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
Little Italy (Alice Brady). R-539.
The March Hare (Bebe Daniels). R-538.
Her Sturdy Oak (Wanda Hawley).
The March Hare (Bebe Daniels).
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## UNIVERSAL FILM MFG. CO.

**JEWELS**
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).

**JEWEL COMEDIES**
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

**SPECIAL ATTRACTIONS**
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-345; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). R-437; C-493.
Luring Lips (Edith Roberts). R-539.

**SERIALS**
The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

**WESTERN DRAMAS**
*(Two Reels Each.)*
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin).

**CENTURY COMEDIES**
*(Two Reels Each.)*
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).

**STAR COMEDIES**
*(One Reel Each.)*
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).
The Mystic M.

## FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

**SPECIALS.**
Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

**MONTE BANKS COMEDIES.**
His First Honeymoon.
Bride and Gloom.
In and Out.

**HALLROOM COMEDIES.**
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

**Serial.**
Miracles of the Jungle.

## PIONEER FILM CORP.

The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks) R-540.
The Mystery Mind (15 Episode Serial).

# CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## W·W·HODKINSON

### BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

### ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

### J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

### ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

### IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538.

### J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

### ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

### HUGO BALLIN.

Pagan Love.
East Lynne. R: Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

### RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell —Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387 .
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438.
Life's Darn Funny (Viola Dana).
The Conquering Power (Rex Ingram Prod.). R-339; C-493.

### C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

### S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

### BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

## ASSO. EXHIBITORS

### FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

### HAROLD LLOYD COMEDIES.

(Two Reels Each)

Now or Never.
Among Those Present.

## FIRST NAT'L EXHIBITORS

In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541.

### "BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
Nobody (Jewel Carmen-Roland West Prod.).
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray).

### NATIONAL ECHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Sun Comedies (Edna Shipman and John Junior).
Kineto Reviews (One-Reel Educational).

## L·J·SELZNICK ENTERPRISES

### ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.

### EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.
Is Life Worth Living? R-541.

### OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

### CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

### SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

### NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

### SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

### SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

### REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

## VITAGRAPH

### SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R. 823.

### ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49. P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

### CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

### EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49. P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-295.
The Silver Car. R-541; C-47.

### ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

### ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49. P-993.
The Charming Deceiver. R; Vol. 49, P-994; C-493.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

### LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

### JIMMY AUBREY COMEDIES.

Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

### CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

### SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

## MISCELLANEOUS RELEASES

### KINETO COMPANY OF AMERICA, INC.

**Kineto Reviews.**

(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

**Second Series.**

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

### CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)

First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

### MAX LINDER.

Be My Wife. R-750.

### MARION FAIRFAX.

The Lying Truth.

### MARC KLAW, INC.

J' Accuse. C-495.

### MANHATTAN FILM CORP.

Monster of Fate. R-537.

### U. S. NAVY.

Our Navy in Action (Two Reels) R-751.

### HARRY LEVEY.

The Solar System (Five Reels). R-752

# CURRENT FILM RELEASE DATES

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309;. Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439: C-495.
Carnival Harley Knoles Production). R-113; C-395.

## ARROW FILM CORP.

**Features**

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.
Hank Mann Series.
Spotlight Series.

**Novelty.**

Sport Pictorials (One Reel Each).

## STATE RIGHT RELEASES

### ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

### AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

### ALLIED DISTRIBUTING CORPORATION.

**Alt and Howell Comedies.**

*(Two Reels Each)*

April 15—Pure and Simple.
May 15—Liquorish Lips.

### ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

### AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Series of ten two-reel Westerns.
Series of six one-reel Charley Cartoons.

### BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

### CELEBRATED PLAYERS FILM CORP.

**(Gump Cartoons)**

Jilted and Jolted.
A Terrible Time.

**Celebrated Comedies.**

(One Reel.)

Love and Law.
Mixed Pickles.

### CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

### EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

### COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

### CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

### RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

**Specials.**

Witch's Lure.
A Profligate Woman.

**Tusun Comedies.**

Cabareting Under difficulties.
Stranded.

**Helen Gibson Series.**

Payroll Pirates.
Wires Down.

**Gasoline Alley.**

(One Reel)

Some Party.
Well! Well!

### C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

**Hall Room Boys-Comedies.**

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

### GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

### EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

### THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

### GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

### HERALD PRODUCTIONS.

**(Mack Swain Comedies.)**

(Two Reels Each.)

Full of Spirit.
See America First.

### HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

### JAXON FILM CORP.

The Rich Slave. R-747.

### PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-483.
March 15—God's Gold (Neal Hart).

**Pinnacle Comedies.**

Why Change Your Mother-inLaw?
Shimmy Isle.

### HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

### GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

### JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

### J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

### HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

### JANS PICTURES

Man and Woman.
The Amazing Lovers.

### RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

### VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

### GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

### BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

### PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

### PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

### O. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

### PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

### PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-860; R: Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two Reels). R-438.

### SUN-LITE COMEDIES.

Bride and Broom.
Baby Baby.

### REELCRAFT PICTURES

**Aladdin Comedies**

*(One Reel Each)*

A Headwaiter's Heart.
Tuning Up.
Washed Out.
Hot Cakes.

**Mirth Comedies**

*(Two Reels Each)*

Here He Is.
Sweet Daddy.

### RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

### M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

### SONORA FILMS

The Twice-Born Woman. R-235.
Tradition. R-441.

### SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

### SUNNY WEST FILMS

Judge Her Not. R-235.

### TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

### WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

### WILK AND WILK.

**(Lee Kids Comedies.)**

The Circus Imps.
The Dixie Madcaps.

### WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson) R-757.

# PROJECTION

By F. H. RICHARDSON

### *Power's High Intensity Lamp*

In the form of a special equipment for the Power's 6B model projector, the new General Electric High Intensity Arc Lamp, with certain changes and refinements made or suggested by the Power's Company, is now ready, and can be ordered at any time. It cannot be installed in your present lamphouse, however. The order must include lamp and lamphouse complete. This will, of course, include the condenser assemblage.

The length of the lamp from its front end to the negative feed handle is twenty-two inches. The height overall is about one foot. It is a very substantial, well constructed piece of apparatus.

The feed wires enter the lamphouse in the usual way, and connect to clamps K and J. These clamps are the regular type "E" Power clamp. The lamps has all the adjustments of the low intensity lamp except that there is no prevision necessary for the movement of one carbon tip sidewise with relation to the other. Also, once the lamp has been raised to the proper height and shifted to the proper position sidewise, these adjustments are no longer necessary, since once the positive crater is centered with the lens, it remains their permanently.

### *Lamp Rides on Two Rods*

The movement of the lamp backward and forward with relation to the condenser is accomplished by means of handle 1, the lamp riding on two round rods, one of which is shown at 2. The carbons are both 11 m.m. in diameter, which is approximately 7/16ths of an inch. Both carbons are cored, but the core of the positive is composed of a special preparation which has much to do with the tone of the light given off by the crater. The carbons furnished are, negative 9 and positive 18 inches in length. These carbons either now are or soon will be handled by all distributors of motion picture supplies.

### *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which for any reason, cannot be replied to through our department, remit one dollar.

### *THE LENS CHART*

#### *Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

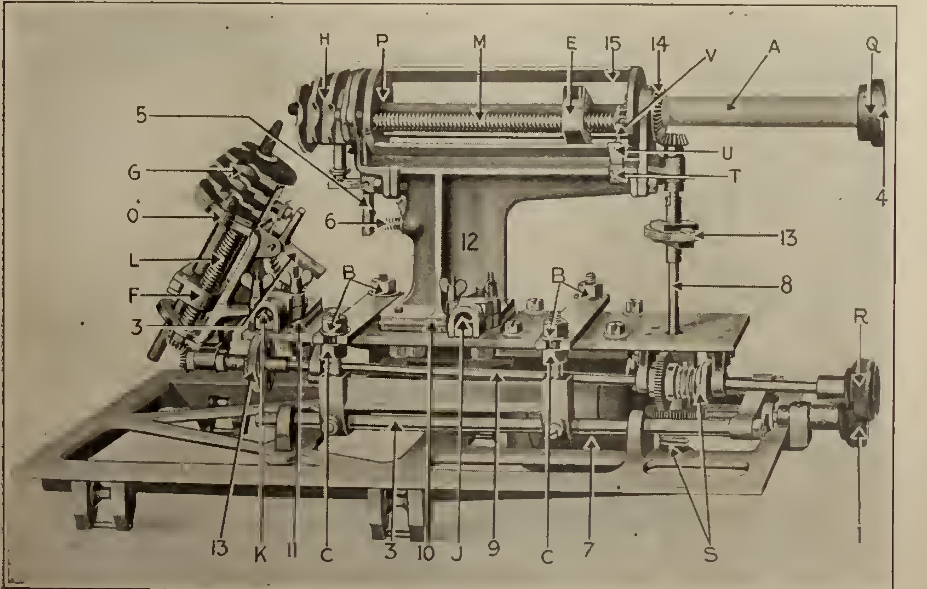
The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

The negative carbon is dropped in through a round opening in the center of negative head G, and is held in place by clamp F. The carbon is not clamped in place, as in the case of, the low intensity arc, because the clamp is not depended upon for carrying the current.

The carbon is merely shoved down through the clamp, which supplies sufficient pressure through the medium of a coil spring to hold it in place. The current enters the carbon through head G. Pressure clamp 3 is hinged in the center. Its lower end is constantly pressed forward by means of a coil spring, which does not show in the illustration. Its upper end presses against the plunger which passes through the opening in head G, and impinges against the surface of the negative carbon, keeping it constantly pressed tight against one side of the opening in head G. This has the effect of causing practically the entire current to enter the carbon right near its point—hence heating of the carbon is reduced to a very low value.



*THE POWER'S HIGH INTENSITY LAMP*

*Shown in detail. Explanation of the important lettered and numbered parts appears in the text*

The positive carbon is shoved through opening 4, in positive carbon tube A, and on through positive head H, against one side of which it is firmly pressed by means of positive pressure clamp 5, the action of which is very clearly shown in the cut, 6 being the spring which supplies the pressure. The feeding of the carbons is accomplished by motor 7, which is located underneath the base of the lamp and thus protected from the heat of the arc.

### *Motor Operates on Arc Voltage*

This motor operates on arc voltage, on precisely the same principle employed by automatic arc controllers. Therefore, while feeding of the carbons by hand may be accomplished at any time by means of feed handles Q and R, this is very seldom done, except at the time of striking the arc. Morto 7 engages directly with positive feed rod 8, and negative feed rod 9 by means of worm gears. Coil springs S operates two clutches, one of the positive and one on the negative feed rods. These are adjustable and are for the purpose of protecting the motor in case carbon clamps E or F reach positions O or P and butt up against the casting. But for these clutches this would stall the motor, and the resultant rush of current would very likely result in burning out the armature. Under this condition these clutches operate to allow the motor to continue running, though, of course, without feeding the carbons.

10 and 11 represent the insulation, which lays on top of a brass plate, 1/8th of an inch thick, extending out over the same about a quarter of an inch. This obviates any danger of a short circuit between the charged parts of the lamp by means of carbon dust.

In this connection be it observed that carbon clamp J conects to the base of lamp support 12, therefore, the whole upper part of the lamp is charged positively. At point 13 there is insulation which prevents the current passing down into the mechanism. Wire clamp K connects with the base of the casting holding the negative carbon head, and the whole of the negative assemblage is negatively charged.

### *Another Important Point*

Another very important point, and one which contains much of the fundamental principle of the lamp, is that, whereas the negative carbon is fed continuously, the upper or positive carbon is rotated continuously, but is fed forward intermittently. This is accomplished as follows: The positive carbon is grasped by clamp E, which is not designed as a current carrying clamp, but merely to carry the carbon forward as the feeding mechanism acts. It is supplied with pressure by means of a coil spring only. Incidently, let me make it clear that the carbons in the high intensity lamp are not clamped in as they are in the low intensity.

The only clamping is provided by means of coil spring pressure, and that is a rather light pressure, too. Clamp E rides on the feed screw, on the rear end of which is a sort of a ratchet wheel V, which is operated by a pawl

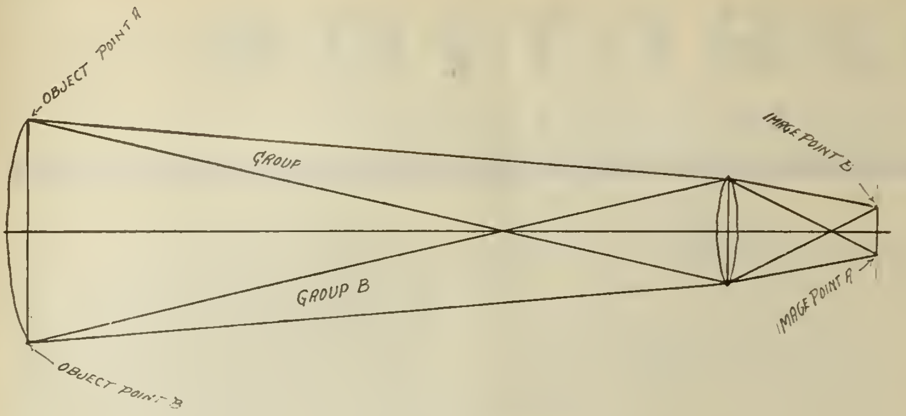


FIGURE 1

*Groups focus at lens without aperture and image is inverted at lens*

carried on part U. The position of this pawl is controlled by adjusting screw T.

### *Something Hard to Understand*

Now here is something that it will be a bit hard for you to understand. Gear wheel 14 is attached to, and is a part of part 15. In fact, parts A, 14, 15, P and Q are all one, and they all are rotated as a unit by gear 15. As these parts are rotated pawl U engages with the teeth of ratchet wheel V, turning it slightly, which has the effect of feeding the carbon forward. The amount of feeding to each revolution will depend upon the adjustment of screw T.

There! I believe that covers the matter sufficiently to give you an idea of how the whole thing works. I am not trying, at this time, to tell you how to handle the lamp. That remains for the future. Also, a competent instruction sheet will be sent with the lamp. My only present purpose is to show you the thing is built and to give you some idea as to how it operates. Having accomplished this, I think we will let the matter rest for the present.

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## *From John Griffith*

With reference to Mr. Kiwul's letter published in issue of the department, John Griffith says:

Mr. Kiwul's answer to my call for a showdown is pure unadulterated bluff. Having taken the trouble to make a diagram illustrating the conditions I named, may I ask why he did not confine his diagram to the rays that could reach the lens through aperture S? Had he done this he would have exactly duplicated a section of my own diagram, which he so readily condemned. He preferred, however, to befog the issue by introducing virtual images which are, as a matter of fact, non-existent.

The introduction of a small aperture between the object and the lens does not alter the position or size of the image, but it does alter the position of the plane at which the image becomes inverted. Mr. Kiwul's statement that without a lens there can be no inverted image, is quite correct, but the inference that the lens does the inverting is not correct, because the groups of rays from each point of the object can be inverted by their passage through a small aperture, even if there is no lens to refract or focus the groups.

### *To Understand Clearly*

To understand this clearly one must have knowledge of optical theory, which is a thing some opticians apparently lack. A good mathematician can solve either an engineering or an optical problem, but it does not necessarily follow that he is either an engineer or an optician.

Some mathematicians who dabble in optical problems are so lacking in knowledge of optical theory that a simple statement of fact concerning the subject of optics appears to them ridiculous. And here endeth the argument. We will now get down to facts. By means of a simple experiment lasting not over a minute or two, any projectionist will be able to determine whether I am right or wrong in my assertion that the condenser image is inverted in the aperature. I would suggest that two or three reliable projectionists make the following test, reporting results to the department.

Obstruct the light beam on its top side about two inches on the condenser side of the aperture, whereupon it will be found that if a screen be held at the point of aerial image of the condenser, the shadow will be at the bottom of the beam. Again obstruct the light beam on its top side about two inches on projector lens side of the aperture and you will find the shadow at the aerial image to be at the top of the beam.

My meaning is made clear in the diagram. In this test we have visual proof that the shadow of the obstruction crosses from one side of the condenser image to the other. What causes it to cross? I claim the aperture, whereas Kiwul claims only the lens could do it. Remove the aperture and the shadow will not cross the image until the obstruction is on the image side of the lens.

### *Absolute Fact*

What Griffith is trying to tell us in all this is absolute fact. What he means is that inversion occurs before the line reaches the lens by reason of the fact that inversion occurs just beyond the point of greatest concentration of the beam, and in a motion picture projector the aperature is placed necessarily a considerable distance from the lens.

In considering matters of this kind it is necessary that we should consider groups of rays only. Figs. 1 and 2 are by Griffith. In Fig. 1 no aperture is present, except the aperture of the lens, therefore the lens is placed at the point of greatest concentration and group A and group B cover the lens aperture, or if we place a metal plate over the face of the converging lens so that object point A and object point B represent a small hole in the plate, then group A and Group B may, or may not, cover the lens under the conditions shown in Fig. 1, according to the amount of magnification or, in other words, the relative difference from the light source to the center of the condenser, and the distance from the center of the condenser to the lens.

Group A and group B each carry a complete image of the light source. Under this condition there is, of course, no inversion until the lens is reached.

In Fig. 2, Griffith illustrates his meaning as to the test. With the aperture in place a different condition is set up, and it will be observed that group A and group B, either in part or as a whole, cross each other beyond the aperture, before the lens is reached, and the principle or central ray of group A and group B will cross the optical axis of the system at or near the aperture. Remembering that each point of the film is carried forward by the light passing through it, I think it requires no further argument to show that the image really is either entirely or in part inverted before the lens is reached.

---

## *Mazda Dope*

Andrew Loganberger, Cincinnati, Ohio, who was in Germany with our military forces, helping to keep matters straight after the fracas was over, says:

"I am one of the readers of the Moving Picture World who reads the projection department two or three times, and don't miss anything in it at all. One reason why I have not contributed to it during my ten years in projection rooms is that I am a bum speller. Noting, however, that you ask Mazda projectionists to get busy, here I am, bad spelling and all.

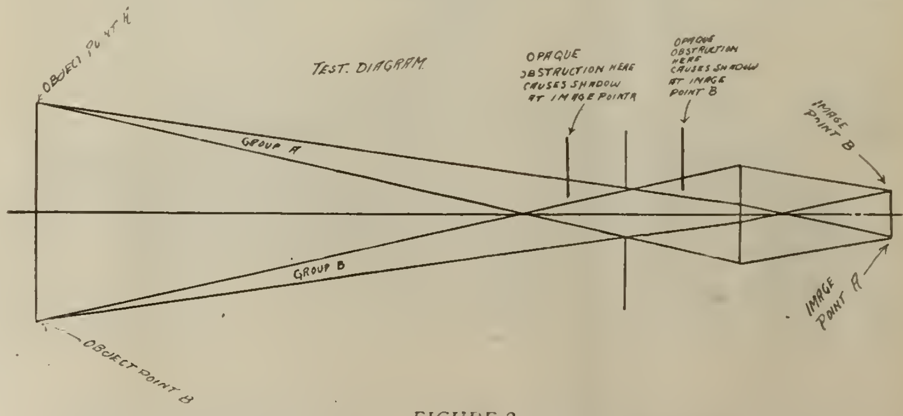
"I am not running a Madza outfit now. There are a few in Cincinnati, but got my first practical experience with a Mazda outfit while in the army. I was a machine gunner and had been wounded. One day they had trouble with a first run film and asked if I could keep it from jumping all over the screen. I did, and from that time on army life was great.

"I had a G. M. C. truck and a 6A Mazda outfit, with a generating plant. The first thing I discovered was that the corrugated condenser would put the light all over the front of the mechanism, and there was no disinct spot on the film gate. I got a very good light, but it did not suit me. I then secured a set of Plano-convex condensing lenses and two reflectors, one 4 inch and the other 6 inch. The 4 inch one failed to work, but with the 6 incher I got the light focused on the aperture, and a much better picture.

### *Want a Focused Spot*

"I am pointing this out because I know there are a lot of Mazda projectionists who want to have a focused spot instead of the light smeared all over the mechanism. I know it can be done because I did it myself, and have repeated the operation in one theatre in this city. When I did this the projectionist went to the supply house and told them "I got a spot," whereupon they informed him it could not be done. He has changed his mind about that now.

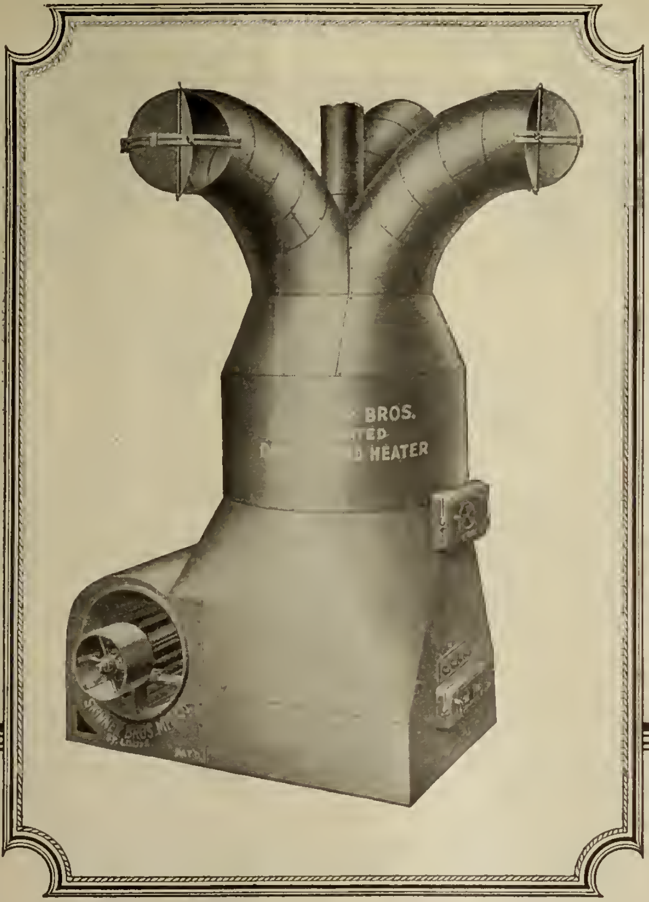
"He and I went to a projection room in which were one Power and one Simplex. The Power had a corrugated and the Simplex a Plano-convex converging condenser. We found out that while the corrugated condenser would not give us a good spot, it did prevent the filament from focusing on the screen. With the Plano-convex and a sharp spot we had the filament image on the screen.



OBJECT POINT A
TEST. DIAGRAM
OPAQUE OBSTRUCTION HERE CAUSES SHADOW AT IMAGE POINT A
OPAQUE OBSTRUCTION HERE CAUSES SHADOW AT IMAGE POINT B
IMAGE POINT B
GROUP A
GROUP B
IMAGE POINT A
OBJECT POINT B

FIGURE 2

*Groups focus at lens and image is inverted at aperature*



## *Mechanical Details*

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but with the projector running the shutter broke this up in a measure or prevented it from showing. I myself, however, got the best results using Plano-convex lenses."

Now, Brother Richardson, if I have helped any all right; if not and there is anything I can do, just let me know.

### *A Mooted Point*

Now, Brother Longenberger, you have not helped in the way of supplying the kind of dope I'm wanting just now, but you nevertheless have hit upon one of the most mooted points in the whole works, because there is any amount of argument and contention as to whether the prismatic (corrugated) or Plano-convex system is best with Mazda.

Personally, I'm not going to take sides in this matter, at least just yet. One reason is that I don't think either of them are perfect, and that the day will come when Mazda will be shooting light at the spot with something indefinitely better than either of them, viz: a properly built ellipsoid reflector.

As to the matter of the lights, you have displayed the heart of the whole argument as between the prismatic and plano-convex. The plano-convex has a greater tendency to focus the filament on the screen than has the prismatic. There are arguments which can honestly be advanced in favor of both systems, and I believe it is time this matter was "drug" out into the light of day and that the Mazda folks themselves explain their side of the matter.

Thus far it has been pretty much all argument, without any explaining or any apparent inclination on the part of anybody to do his arguing in print, so that we may all judge of the rights and wrongs of the matter.

### *As to Reflector*

As to the reflector you speak of, why that might and might not be all right according to how you did it. If you use a mirror which does not focus the image of the filament coils between the coils themselves, but focuses them so that the image or a part of it falls upon the filament coils themselves, then if you run the lamp at an amperage which gives you maximum results from the coils themselves, the reflected light will increase their temperature, and thus seriously shorten the life of the lamp.

I would welcome intelligent discussion on these matters by Mazda projectionists, but I have no desire to let the thing degenerate into a mere talk fest as to the relative merits of the two styles of condensers. I believe the manufacturers of equipment using the two styles of condensers ought themselves to come forward and set forth in this department their arguments in favor of their own apparatus, without condemning the other style.

I would welcome such a thing as that. Let the prismatic people tell us exactly how and why the prismatic gives the best results and exactly wherein its advantages lie.

Let the plano-convex folks do the same thing. This can be done without injury to anybody or anything, and it will give our readers an intelligent line on the whole proposition.

Now you plano-convex-prismatic condenser chaps, come across and let us hear what you have to say for yourselves.

---

### *Can You Beat It?*

The place which the editor of the department calls home is just outside of New York City. In the neighborhood is a little theatre in which pictures and a piano player form the entire bill. Some time ago we attended a show there. The projection light source was Mazda and the screen was plastered with color resulting from chromatic aberration due to wrong adjustment of the light source with relation to the collector lens. We spoke to the man who said he was "manager," who calmly informed us that the "color was in the bum films." That was quite sufficient. We went no more.

Recently the theatre was closed for renovating. They painted, kalsomined, scrubbed and did a lot of things, including the installing of a new metal canopy over the main entrance.

Last evening we again visited the place, hoping for better things. Here is what we found: The theatre has been fixed up fairly well. It was comfortable enough, insofar as had to do with cleanliness, seating, ventilation, etc. The bills shown are not bad, but though the admission is twenty-five cents for a rather old feature, in none too good mechanical condition, and one alleged comedy, plus some slides advertising future programs and giving us a splendid view of the whorls on the projectionists' apparently very dirty fingers.

The piano players' light was reduced until it was only very slightly, if at all annoying.

And now comes the queer part. The exhibitor has expended a considerable sum for renovating his theatre. He seems to have made a real effort to make it pleasing and attractive. He has also secured a very fair service.

Having done all this, he turns around and kicks the whole thing square in the face. We would not go to that theatre again, and abuse our eyes as we did that night, not if he paid us to do it, much less pay him an admission for the privilege.

### *In the First Place*

In the first place the projection was decidedly punk. Several times the picture was almost obliterated by shadow (the Mazda has been replaced by an arc), and if there was change of projection speed on any part of the program it was not evident to the audience.

Regardless of camera speed the whole thing just pounded through at one set speed of projection.

But all the foregoing was a trifle as compared to the very foolish lighting of the auditorium, which is entirely by side lights, which glare into the eyes of the audience, setting up tremendous eye strain, inducing headaches and causing patrons to think the pictures hurt their eyes.

Such things are a crime against the motion picture industry, as well as against the eyesight of future generations. Side lights for motion picture theatre illumination should, and one day will be absolutely prohibited by law.

There is no excuse for them, nor is there any reason why they should be used. This little theatre could easily be lighted in an ideal way, and at minimum expense. We could advise the man, but of what use? In the few words we had with him we gathered that he knew about all there is to know, and neither required or desired advice.

He gets a fair patronage because there is nothing better anywhere near. He mistakes this for satisfaction on the part of his patrons, and the queer part of it is that the audiences probably think they are very well treated, because they don't understand such things.

Those lights in the eyes kill the sharpness of the picture on the screen and murder the contrast. But all that the audience knows is that the "pictures hurt my eyes." And even this is not true with all because some eyes are not very sensitive to abuse.

But the difference lies right here: With high class projection and a half way decent lighting scheme the drawing power of that little house would be very much greater. With a carefully selected program well projected, and with a proper lighting of the auditorium the place would soon be jammed all the time at present prices, or else could be filled at a higher price. As it was there were many empty seats.

---

### *From the Canal Zone*

Charlie M. Owens, chief projectionist, Fort Sherman Theatre, Fort Sherman, Canal Zone, writes at considerable length concerning the undesirability of the blue laws. Unfortunately this particular subject is hardly appropriate in the projection department, however there is one paragraph in his letter that I must quote.

"After a man has worked, ate and slept six days out of seven, don't you think he ought to be allowed to go to town Saturday night without being compelled to be back home by 9 p. m., on penalty of being locked up for being on the street after hours? After a man toils for six days in the week, is he not entitled to some pleasure on the seventh, or does he have to go home, sit down and enjoy himself reading the accounts of automobile accidents in the daily paper? Baseball or moving pictures on Sunday, horrors! They are patronized mostly by working people. But by the number of automobile accidents it seems that the wealthy have their enjoyment, and that, too, without any restrictions by the long haired, high collared fanatics."

Brother Owens is in our humble opinion, quite entirely right. Not so very long ago that we listened to a preacher expound on the sins of Sunday baseball and moving picture theatres, which, he claimed, were not amusements at all, but commercial enterprises, and then (imagine his nerve) at the end of his discourse he took up a "collection" amounting to more than one hundred ($100) dollars. Far be it from me to suggest the bad taste of his having mentioned commercialism with relation to those others who also take in money in return for full value received.

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THE newly opened Republic Theatre, Washington, D. C., owned by the Globe Amusement Co., was designed by Philip M. Julian.

The distinguishing features of this house are its increased seating capacity over other types of one-floor houses, the entire absence of steps to the auditorium seats, and the simplicity and economy of construction.

The Republic is but forty-five feet high from sidewalk to main roof and has a frontage and depth of but seventy-seven feet and one hundred and forty-five feet, respectively; yet it possesses a broad, inviting entrance lobby thirty-two feet deep, leading to a seventy-five foot foyer in its rear, with men's and women's retiring rooms entered direct from this floor. All this, together with the fact that there are two modern shops on either side of the main entrance and a one-floor auditorium seating 1,304, make the plans well worthy of study.

### *No Balcony*

The auditorium of the Republic has no balcony; but consists of one inclined floor broken by a single cross aisle, which divides the lower part from the upper. Beneath the upper part of the auditorium floor are the broad central entrance, ticket booth and lobby, and on either side of these are the shops already referred to.

The entrance lobby leads to a thirteen foot foyer which extends across the entire width of the house under the upper part of the auditorium. The toilets and men's and women's retiring rooms are entered directly from this level.

The rise from the foyer to the cross aisle of the auditorium floor is made by means of short, semi-tunneled ramps. Those who have not seen the Republic might condemn this plan on the grounds that the ordinary type of cross aisle now in use, placed in this position in the center of the house, would seriously obstruct the vision of those seated in the rear. This aisle, however, is the salient feature in the design, for, by means of it, a larger percentage of space has been devoted to seating than in other types of one-floor houses. This aisle, as it extends across the house, is a series of ups and downs, an ocean wave, so to speak. At the low part of this wave ramps descend to the foyer on one side and toward the stage on the other. At the high part of the wave, aisles lead to the upper part of the auditorium floor.

*THE STUCCO FRONT of the Washington Century*

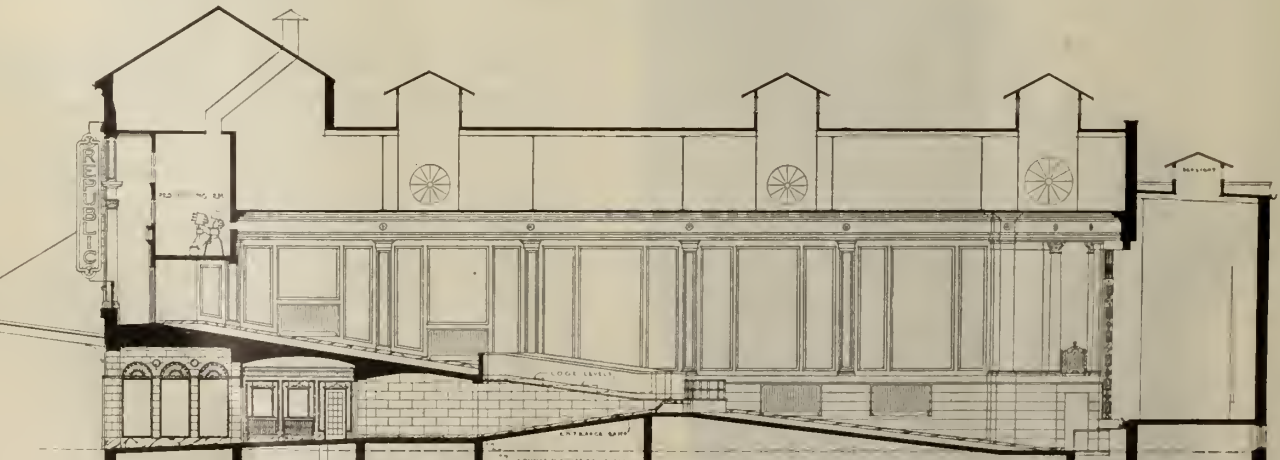
The loge boxes, which are in the immediate rear of the cross aisle, are sufficiently elevated for one seated in the box to see directly over the heads of those entering and leaving by the cross aisle. This elevation is attained because of the low point of the cross aisle coming directly in front of the boxes at their extreme right and left. Too frequently in the construction of theatres it is found that box seats are the poorest in the house. This is not true in the Republic; for the best location in the whole house has been reserved for this purpose. The boxes are entered directly from the aisle, which leads to the upper part of the auditorium, thus avoiding the necessity of special aisles.

The projection room is ten feet by thirty feet and is equipped with two type "S" Simplex Projectors, which project approximately a thirteen by ten foot picture on a Minusa Gold Fibre Screen. The equipment for the projection room was furnished by the Webster Electric Company, of Washington.

### *Circassian Walnut Chairs*

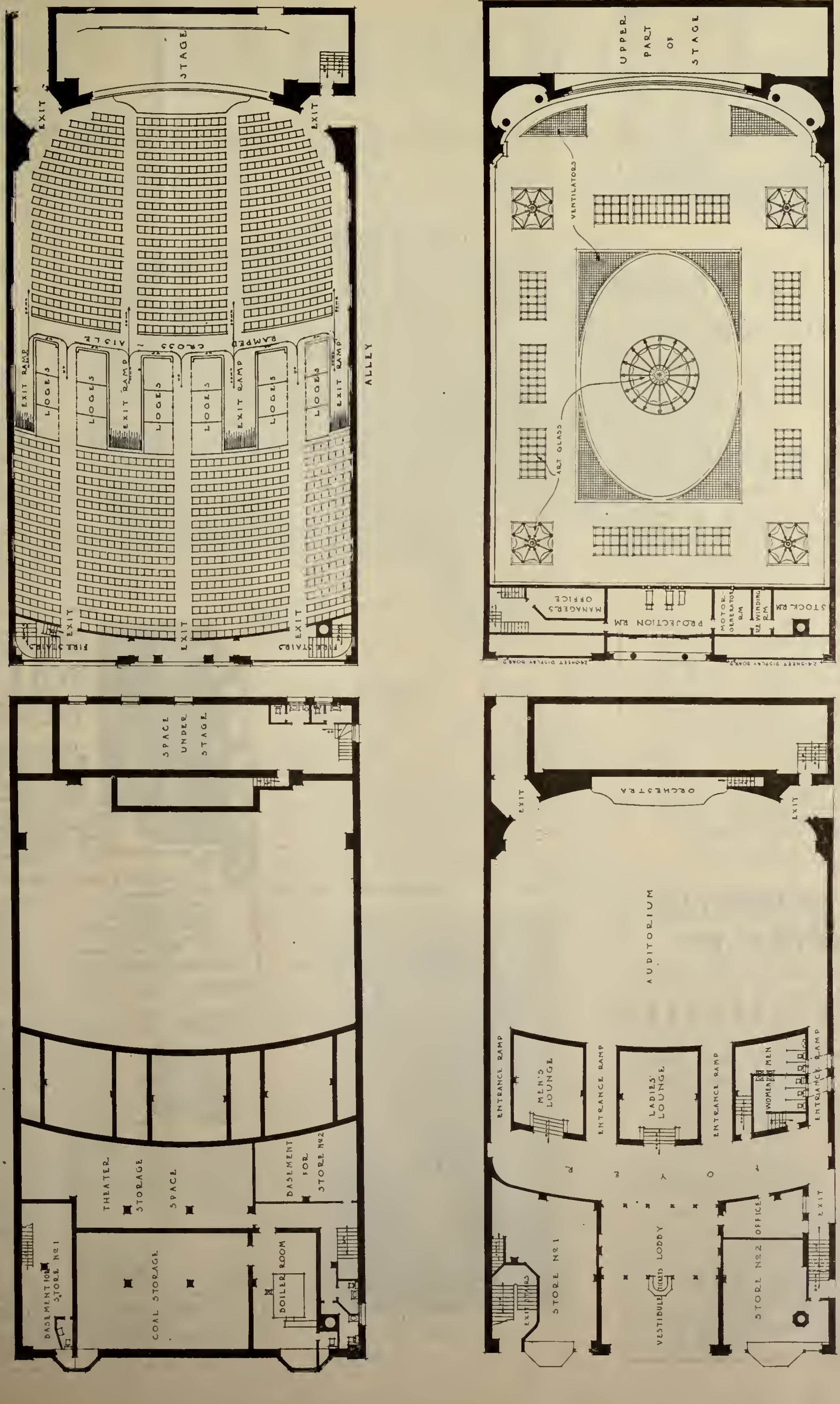
The auditorium proper is equipped with the finest quality of opera chairs, finished in circassian walnut, and upholstered in a rich brown fabricoid. The loge boxes are provided with wicker armchairs, luxuriously upholstered. The decorations of the walls and ceiling are in the Adam style, executed in oil in subdued tones of buff, blue and grey, and livened in spots with medallions in color.

Great care was taken in the selection of the ventilating equipment to insure a maximum amount of fresh air at all times. To do this seven large multivane exhaust fans were placed in the attic over grilled openings in the auditorium ceiling to create sufficient suction to insure a complete change of air every minute.



*LONGITUDINAL SECTION OF WASHINGTON CENTURY*

*Showing the novel arrangement of the entrance, lobby and the auditorium*


STAGE
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EXIT
CROSS AISLE RAMPED
EXIT RAMP
LOGES
EXIT
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MEN'S LOUNGE
LADIES' LOUNGE
WOMEN
MEN
FOYER
STORE No 1
EXIT STAIRS
VESTIBULE
TICKETS
LOBBY
OFFICE
STORE No 2

*FLOOR PLANS OF CENTURY THEATRE, WASHINGTON, D. C.*

*Above, at left, basement plan; at right, auditorium floor plan. Below, at left, entrance floor plan, showing arrangement of vestibule, lobby lounges and entrance ramps; at right, projection room floor plan, showing the manager's and projectionist's quarters and arrangement of ventilating grilles*

The front of the Republic is an unusually well executed example of stucco work in imitation of buff Indiana limestone. A Spanish title roof and carefully studied mouldings, together with well proportioned design throughout, lend to the theatre an air of dignity and character. A marquise thirty feet wide, extending twenty-two feet to the curb, presents a most brilliant effect with its border lights. Above the marquise, and mounted on it, are four flood lights which at night illuminate the entire front of the building. A tall sign twenty feet high with colored travelling border surrounding the letters forming the name of the theatre, is brilliant advertisement. Large display boards, above and on either side of the marquise, are a feature of the Republic front. On these are posted the plays for the coming week. The boards of steel frame construction are mounted on tracks at right angles to them, and locked into position. When a new poster is to be inserted, the board is unlocked and pushed horizontally back, thus allowing ample room to operate.

Those who view the new theatre critically will not only be impressed with the innovation the architect has introduced in the auditorium floor, but also with the result such a plan has upon the balance of the theatre. It is claimed that it would have been impossible with any other type of theatre to secure so large a seating capacity and so compact an arrangement, and still maintain the freedom and openness in lobby and foyer that is displayed in the new Republic.

# *Fourteen Simplexes Were Installed in England by Brockliss in Eleven Days*

E. M. PORTER, General Manager of the Precision Machine Co., Inc., who for the past few years has been responsible for the rapid development of Simplex Projector sales in this country, states: "It is most gratifying to see the enthusiasm that exists abroad for our Simplex Projector. Weekly cables carry with them orders for immense numbers of Simplex Projectors and many of our foreign distributors are now regularly receiving weekly allotments of Simplex Projectors.

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"A large number of the leading foreign theatres are now Simplex equipped in spite of the strong competition existing abroad with the many makes of foreign projectors. A great proportion of the large theatres now in the course of construction have placed their orders far in advance for complete Simplex equipments.

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"As evidence of this increased popularity of the Simplex Projector the offices of the J. F. Brockliss, Ltd., of London, state that within the last fourteen days eleven Simplex installations were completed, comprising three complete Type "S" Simplex motor driven projectors, which were installed in the Coronation Theatre at Manor Park, two Complete Type "S" Simplex motor driven projectors at the New Rivoli Theatre at White Chapel, two complete regulation model motor driven Simplex projectors at the Prince's Pavilion at Walthamstow, two complete motor driven regulation model Simplex Projectors at the Savoy Picture House at Plymouth, while two complete type "S" Simplex motor driven projectors were installed at the Electric Theatre at Cheswick, W.

"All of the above are truly representative leading theatres and judging from the orders received at the Precision Machine Company's New York office, the Brockliss Company is pushing the Simplex projector most energetically in the United Kingdom and is reaping the benefits of true progressiveness.

"Mr. Brockliss further states that the Simplex projector is rapidly gaining favor with the projectionists and theatre builders in England and that he looks forward to a most interesting coming season."

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*President of J. Frank Brockliss, Ltd.*

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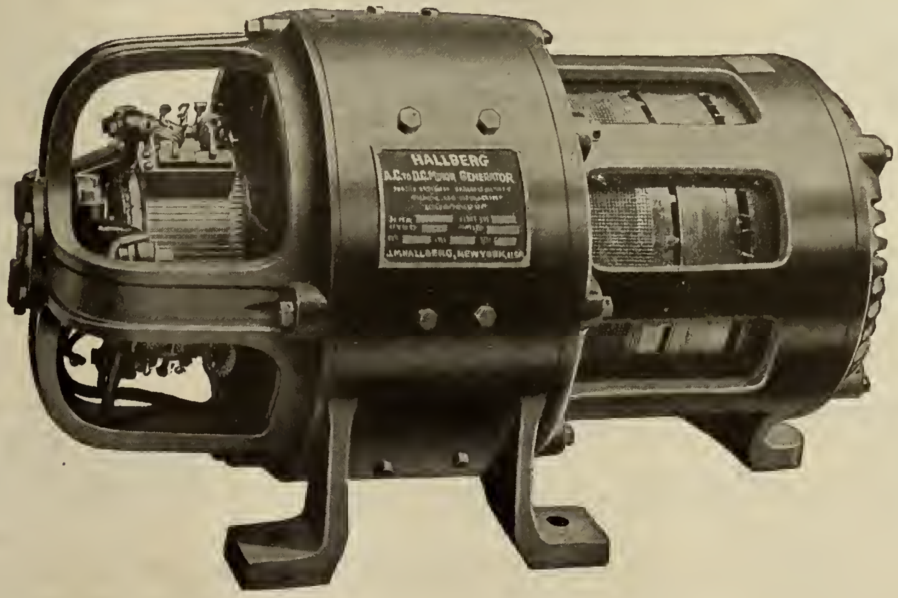

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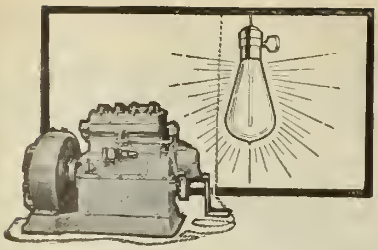
**EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM**

SEND FOR FREE BULLETIN "W" 204



Flickerless Light
From Generator

Steady, flickerless light is all important to you in the motion picture, carnival or show business. The Universal 4 cylinder construction gives it—and more. The product of 22 years' engine building experience. Tested on every continent of the globe and proved by hundreds of people in your own profession. Specially efficient for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

*Write for elaborate Bulletin* No. 30.

**Universal Motor Co., Oshkosh, Wis.**

*Not connected with any other firm using the Name Universal.*

Universal
4 K. W.
Electric Plant

Experience counts in theatre design

Picture theatre construction has made rapid strides. And to keep pace, it is necessary to know every step in the development of design and construction.

We designed one of the first moving picture houses in Philadelphia. Since then we have been the architects and engineers of a hundred houses.

**Hoffman-Henon Co., Inc.**
*Architects and Engineers*
Finance Building Philadelphia, Pa.

MAILING LISTS

MOVING PICTURE AND
LEGITIMATE THEATRES

| | | |
|---|---|---|
| 22166 | Moving Picture by States per M | $5.00 |
| 1219 | Film Exchanges, for List.......... | 7.50 |
| 196 | Manufacturers & Studios.......... | 3.50 |
| 419 | Machine & Supply Dealers........ | 4.00 |
| 3674 | Legitimate Theatres U. S. & Can . | 2[illegible].00 |
| 810 | Vaudeville Theatres................ | 7.50 |

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

QUALITY *plus* SERVICE
backed up by a fair scale of prices—are offered and delivered with every order we receive for
Developing—Printing—Titles
*Write for Latest Scale of Prices.*
STANDARD MOTION PICTURE CO.
Mallers Building CHICAGO
Phone Central 2347

SAGAMORE CHEMICAL CO., Inc.
120-122 WEST 31st STREET
NEW YORK
*American Distributors*
"AGFA" CHEMICALS

## *DeVry Distributors Meet in Convention*

PORTABLE projector distributors from all parts of the country gathered in Chicago for the annual convention of the DeVry Corporation representatives July 11 to 14, inclusive.

Optimism was the keynote of the convention. It was the consensus of opinion among the delegates that the surface of the portable projector market has only been scratched, and that the future holds substantial rewards for those identified with the portable industry.

The convention was held at the Hotel LaSalle although the opening day luncheon was spread at a north-side summer garden near the DeVry factory. A Rothacker cameraman was present and a film of the diners later played a prominent part on the entertainment program of the banquet, which closed the convention.

### *DeVry Expressed Gratitude*

Herman A. DeVry, inventor of the first portable projector and president of the corporation, expressed his gratitude for the splendid cooperation he had received from distributors in the past year. He told of great plans for future expansion of the business. A. E. Gundelach, sales manager, announced sales policies for the ensuing twelve months. R. J. Waymel, advertising manager, outlined the future advertising program.

Among the convention guests were visual instruction leaders who made constructive suggestions on how motion pictures could render increased service in educational work. Advertising managers related how they were using portables to increase sales. A representative of the government told the surgeon general's plans to use portables in promoting public health.

## *Well Worth Reading*

We are in receipt of a handsomely illustrated forty-eight page booklet, issue by the Akely Camera, Inc., 244-250 West 49th street, New York City. It contains a complete description of the Akely Camera and tripod, and the description is made extremely clear by a series of detailed illustrations which most excellently supplement the text.

It is a book which should be in the hands of every motion picture photographer and every studio manager and will be sent on request by the Akeley Camera Company.

## *Picture Theatres Projected*

LITTLE ROCK, ARK.—State Board of Control will purchase moving picture machine for Arkansas Deaf Mute Institute. Address J. R. Dobyns, superintendent.

WASHINGTON, D. C.—Henry Frain, 3323 P. street, N. W., will erect one-story addition, 18 by 100 feet, to Dumnbarton Theatre on Wisconsin avenue, to cost $30,000.

ST. CLOUD, FLA.—J. K. Conn will erect moving picture theatre and store building.

ROME, GA.—R. H. Sherill, Hickory, N. C., has leased building at 405 Broad street and will convert it into moving picture house. Will open about August 1.

ELKVILLE, ILL.—A. E. Atkins has plans by Gill & Fath, 1328-A Walnut street, for one-story brick and semi-fireproof theatre, to cost $30,000.

MATTOON, ILL.—C. D. Mitchell has contract to erect theatre, with seating capacity of 1200, at 15th street and Broadway, for G. A. Kizer. To be completed about October 1.

SPENCER, IA.—G. M. Solon has leased building which he will convert into moving picture house.

BELLEVILLE, KANS.—Electric Theatre destroyed by fire will probably be rebuilt.

BALTIMORE, MD.—Charles L. Kohlslead & Company, 400 Rosedale avenue has contract to erect one-story addition 35 by 113 feet, to theatre on Park Heights avenue near Belvidere for Suburban Amusement Company, to cost $15,000.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

*Michigan*
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.

*New York*
EUGENE DE ROSA
110 West 40th St., New York

*Pennsylvania*
W. H. LEE CO.
Architects and Engineers. Theatre Specialists
32 South 17th St., Philadelphia, Pa.
HOFFMAN-HENON CO., Inc.
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THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

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THE OFFICIAL ORGAN OF
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ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
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Editorial and Business Offices:
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MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
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TransVerteR

110 to 130 D. C. to D. C. is a rotary transformer type having an operating efficiency of 80% and higher.
HERTNER ELECTRIC CO.
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## Announcing a New Eastman Product

# Eastman Positive Film

## WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

*All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

# CLASSIFIED ADVERTISEMENTS * COST LITTLE — DO MUCH *

**SITUATIONS and HELP WANTED 3c per word** | **ALL OTHER COMMERCIAL ADVERTISING 5c per word** | **Not less than twenty words accepted**

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.**

## SITUATIONS WANTED

GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

FIRST-CLASS THEATRE ORGANIST desires engagement. Thoroughly trained musician. Experienced picture player. Reliable, punctual; conscientious worker. Handle all makes, large instrument preferred. Splendid library. State hours, organ make and size. Best salary essential. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

AT LIBERTY: Leader violinist large library, experienced, cue pictures, married and reliable; prefer California or western states. Write or wire Harry Treuhaft, care Garden Theatre, Des Moines, Iowa.

AT LIBERTY: Lady pianist desires a theatre position in Connecticut. Miss M. Moore, 300 Washington St., New Britain, Connecticut.

## HELP WANTED

MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

WANTED: Movie theatre manager; must have camera and be able to produce local pictures. Confidential. Box 214, Moving Picture World, N. Y. City.

## BUSINESS OPPORTUNITIES

YOU PROBABLY HAVE a good thing, but need aid to put it over. Advertising in this department gets results.

NOW IS THE TIME to get wiring and equipment in shape against big fall business. "Motion Picture Electricity," by J. H. Hallberg, will save you money on renovating, remodeling, or installing new equipment. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Ave., New York, N. Y.

## THEATRES WANTED

EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

WANTED: Will purchase for cash picture show, good town, less than fifty thousand. Terms of lease and other details first letter. Coan, 414 Dechman, Peoria, Illinois.

## THEATRES FOR SALE OR RENT

IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

WANTED: To rent or lease moving picture theatre, preferably Ohio or vicinity. Give full particulars first letter. Box 213, Moving Picture World, N. Y. City.

THEATRES REQUIRED: To purchase or lease. Suitable for motion pictures, vaudeville or legitimate attractions. Located in New England states, New York, New Jersey, Vermont, Pennsylvania, Ohio, Michigan, Indiana and Illinois. Must have seating capacity of 800 or more. Replies will be held in strict confidence. Give full particulars in first letter. Reply to F. Mack, Moving Picture World, N. Y. City.

PICTURE SHOW: Only one; live town 3,000; established 11 years; owner retiring. Fuller Theatre Broker, Wichita, Kansas.

FOR SALE: Moving picture theatre; very good location, Allentown, Pa.; 450 seating capacity; good and cheap lease. Will be sold very cheap and quick. Address Box 215, Moving Picture World, N. Y. City.

FOR SALE—One-third interest in picture-vaudeville house, city 20,000 population, Illinois. Theatre man preferred. A-1 proposition. $15,000 required. Box 212, M. P. World. N. Y. C.

## EQUIPMENT WANTED

THEATRE and STUDIO equipment of every description can readily be obtained through this department. Place an ad for the goods.

## EQUIPMENT FOR SALE

MACHINES, theatre chairs and other equipment can be disposed of through your ad in this department.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

## CAMERAS WANTED

CAMERAS can be obtained quickly for special work and can be disposed of when the job is done through an ad in this department.

## CAMERAS FOR SALE

IF YOU HAVE a camera that you want to sell, advertise in this department for a purchaser.

## FILMS WANTED

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

## FILMS FOR SALE OR RENT

FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

WE HAVE thousands of films. 1-7 reels; comedies, dramas, westerns, serials. Claire Productions, 60 Graham Avenue, Brooklyn, New York.

FOR SALE: "The Juggernaut" (5); "A Million Bid" (5); "Message of the Mouse" (6); "Glory of Ylonde" (5); "The Suspect" (6); all featuring Anita Stewart; also "American Live Wire" (5), featuring Earl Williams; "The Song of the Soul" (5), featuring Alice Joyce; also large selection of serials, special features, comedies, educationals, cartoons. Guaranty Pictures Co., 130 West 46th St., N. Y. City.

FOR SALE: Excellent five reel features, two reel comedies, dramas and also single reel comedies. Advertising matter on all. Central Film Company, 729 Seventh Ave, N. Y. City.

## MISCELLANEOUS

VALUABLE SERVICE is rendered advertisers at a low cost, in this department.

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# THEATRE MANAGERS

I have helped thousands of theatres during summer slumps and increased their patronage during the other seasons.

# I CAN TELL YOU

how to get better pictures—and that means repeat patrons! I can give your projectionist tips on handling his machines that will save you money. I can show you

# HOW TO MAKE MONEY

with your present projection equipment by improving the quality of the pictures it delivers.

Everybody calls me Richardson's Handbook. I will come to you for $4.00. My 700 pages are worth a dollar a piece. Over ten thousand managers and projectionists will tell you how useful I am.

**Order me by sending $4 to**

**CHALMERS PUBLISHING COMPANY**
516 FIFTH AVENUE
NEW YORK, N. Y.

Or order from your Supply Dealer

KIMBLE ELECTRIC CO No F2
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18, 24, 30 and 36 in.
Sizes
Alternating Current
Only

**KIMBLE**
CHAIN-CONTROLLED
**FAN**

Ventilates Either Way—

By forcing bad air out or pumping fresh air in.

And you can shift from one way to the other by pulling a chain. Chain also controls speed in either direction. Simplest and most economical ventilating fan ever made.

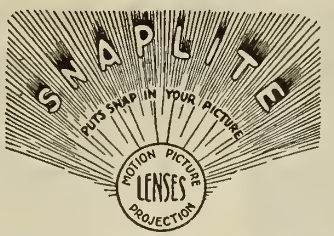
All sizes: Alternating current only.

Send for catalog.

**Kimble Electric Co.**
633 NORTH WESTERN AVE.
CHICAGO

QUARTER SIZE
2½ inch
2¾ "
3 "
$30

3¼ to 6 inches
$25



HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
*Send for descriptive booklet.*

**KOLLMORGEN OPTICAL COMPANY**
35 Steuben Street Brooklyn, N. Y., U. S. A.
*Manufacturers of the finest lenses in the World*

**THIS LABEL**

This label on your motion picture camera means that the world's most reliable motion picture apparatus corporation and the most authoritative and trustworthy individual stand behind its quality.

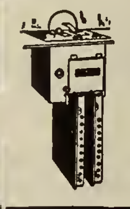
"O.K." Charles Bass
PRES.
BASS CAMERA COMPANY
CHICAGO-U.S.A. NO. 1451

**BASS CAMERA COMPANY**
109 No. Dearborn St.
Chicago, Illinois
*Dept. 107.* *P. S. Get our catalogue No. 5 at once.*

**STOP LEAKS AND LOSSES**

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1780 BROADWAY NEW YORK



**MONSOON**
HEATING
VENTILATING
COOLING

Let the theatre ventilation specialists tell you how—
Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH—1325 VINE ST. PHILA. PA. 1476 Broadway.

**In Answering Advertisements, Please Mention the MOVING PICTURE WORLD**

**PROJECTING THE GREATEST PICTURE ON EARTH**

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

**B. F. PORTER, EXCLUSIVE EQUIPMENT,** 729-7th AVENUE, NEW YORK

**BURTON HOLMES LABORATORY**
**7510 North Ashland Avenue, Chicago**

**EXPERIENCE plus BRAINS**
USED IN PICTURE-MAKING, DEVELOPING, PRINTING AND TITLING
GUARANTEES QUALITY AND SERVICE
CHICAGO IS THE BEST DISTRIBUTING CENTRE
**FOR YOU**

**ADDRESS**—CHICAGO: Oscar B. Depue, at Laboratory
—NEW YORK: Louis Francis Brown, 308 Gotham Nat'l Bank Bldg.

**TYPHOONS COOL & VENTILATE**
TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS LA. 255 NO 13TH ST. PHILADELPHIA PA. 64 W. RANDOLPH ST. CHICAGO ILL.

**No Booth Necessary**

When desired, the Projectoscope is fitted with narrow gauge mechanism, to carry Safety Standard Film, and thus equipped is approved by the National Board of Fire Underwriters, for use without an enclosing booth, thus complying with the strictest requirements of fire laws.

Get our booklet and learn all about this practical utility projector, which requires no skill for successful operation.

**COMING SOON!**

The American Ace will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.

If you are interested in a portable machine suited to good sized auditoriums, as well as small rooms, watch for future announcements.

**NOTHING But the Best Is "Good Enough"**

When you consider the purchase—for any purpose—of a Portable Motion Picture Projector—

*Only the* AMERICAN *is a* PROJECTOSCOPE

Remember the following features are all found in THE AMERICAN PROJECTOSCOPE

1—It can be stopped with the light on the film with Safety.
2—It can be reversed by simply turning the motor switch.
3—It has a mechanically correct and practical rewind.
4—The threading and operation are extremely simple.
5—The doors open on each side of machine, permitting easy access for threading and operation.
6—The take-up is ample and simple to adjust.
7—The mechanism housing is cast of special bearing alloy, eliminating the need for other types of bearings.
8—The mechanism parts are made of phosphor, bronze and the finest grade of steel.
9—These parts are made to a correction of one-ten-thousandth of an inch.
10—There is more care used in the assembly of the Projectoscope than in the manufacture of watches.
11—The motor is Universal with reverse winding.
12—It has a simple motor brush adjustment.
13—It has a patented stop and reverse switch.
14—Special optical system giving maximum light with minimum heat.
15—It has individual magazines for each reel of film.
16—Film entrance to magazines protected by patented safety valves.
17—Ball bearing reel shafts eliminating wear on film.
18—The interior of the case is painted with fireproof lacquer.
19—It has the standard diameter objective lens.
20—Patented adjustable legs in front of machine to simplify projection for the operator.
21—The light weight of the projector.
22—It can be operated by either hand or motor.
23—It uses standard ten-inch reels of 1,000-foot capacity.
24—The machine, under proper care, will last a lifetime.

Directed by the Officers of the Pioneer in Motion Picture Making,
**The American Film Co.**
(1704A)

**American Projecting Co.**
6260 BROADWAY
SAMUEL S. HUTCHINSON
President
CHICAGO

*How is this fellow to quench his thirst?*

He and lots more just like him are your matinee guests along with mother. He develops a thirst and with it a high "bawl" that disturbs the house.

You want the good will of his folks. Don't let them leave the house to satisfy him. Provide convenient, round cups from which he, as well as the big folks, can drink in comfort and safety.

**DIXIE Cup**
**PENNY VENDING MACHINES**

cater to big and little folks in up-to-date picture houses. Everyone gladly pays a penny for a clean, snow white Dixie Cup.

Thus the service is self-supporting and yields you a liberal profit besides.

*Investigate*

INDIVIDUAL DRINKING CUP COMPANY, INC.
*Original Makers of the Paper Cup*
220-230 West 19th Street
New York

**ORNAMENTAL LIGHTING FIXTURES**
**Plastic Relief Ornaments**

Designs of a Character Individual Refinement in Detail
We Manufacture Special Designs from Drawings
Let Us Estimate on Your Requirements
Write for Catalogue

SERVICE and QUALITY at PRICES THAT ARE RIGHT

**The National Plastic Relief Company**
130 MAIN STREET CINCINNATI, OHIO

**EVERYTHING — FOR THE — THEATRE**

SAVE ALL ROUND BELT TROUBLES
by using
HORSTMAN'S SPRING CONNECTOR
Just the thing for both "drive" and "take Up" belts.

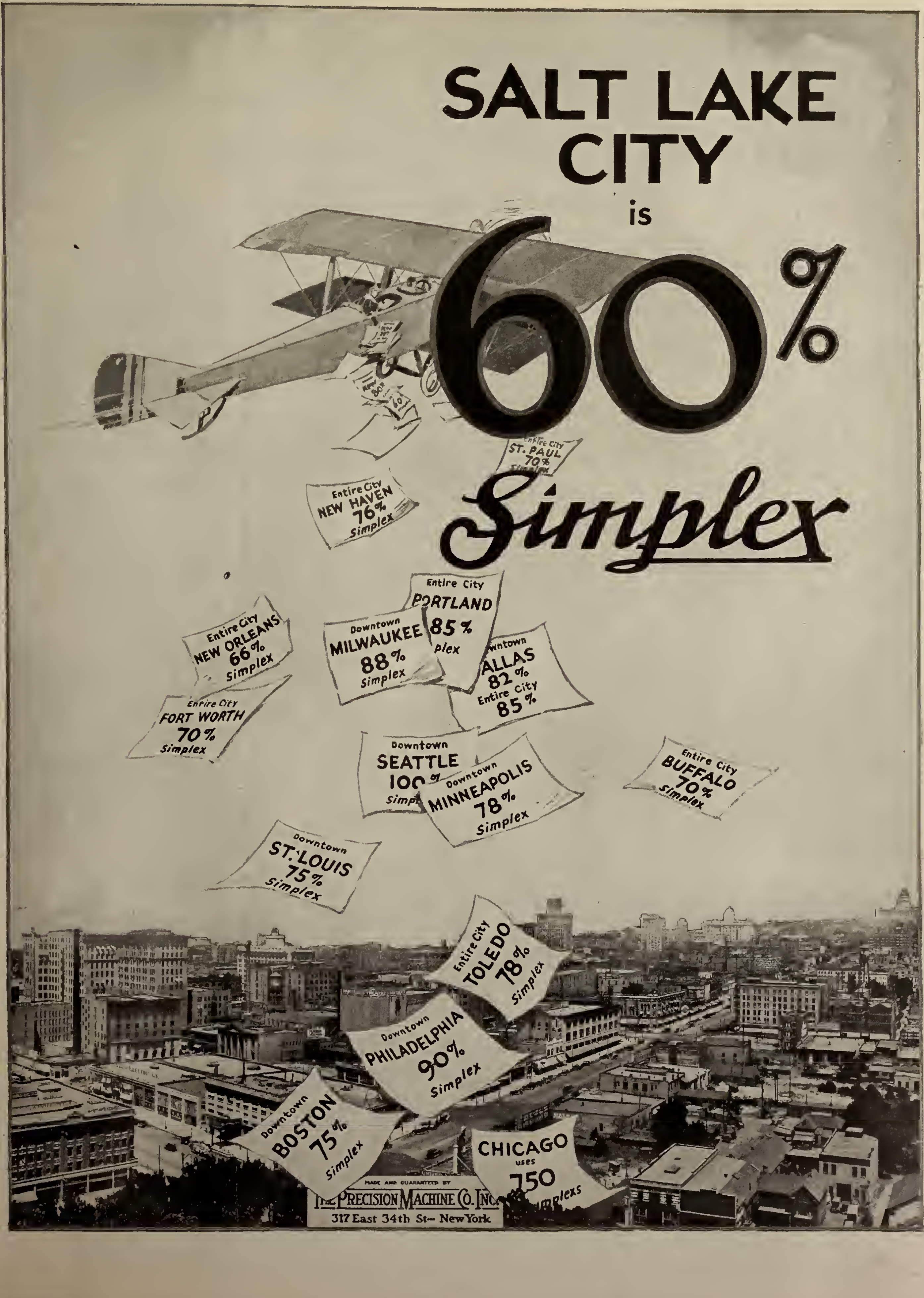
Makes belting last much longer and have proper tension at all times.

You can use your old discarded belt by cutting off a piece and using this Connector.

FOR 3/16 AND 1/4 IN. BELTS, 15c. EA.
FOR 5/16 AND 3/8 IN. BELTS, 20c. EA.

AMUSEMENT SUPPLY COMPANY
We are the oldest Supply House in the Motion Picture Trade
740-742 SO. WABASH AVE. CHICAGO, ILL.

**WRITE FOR OUR LATEST BULLETIN**

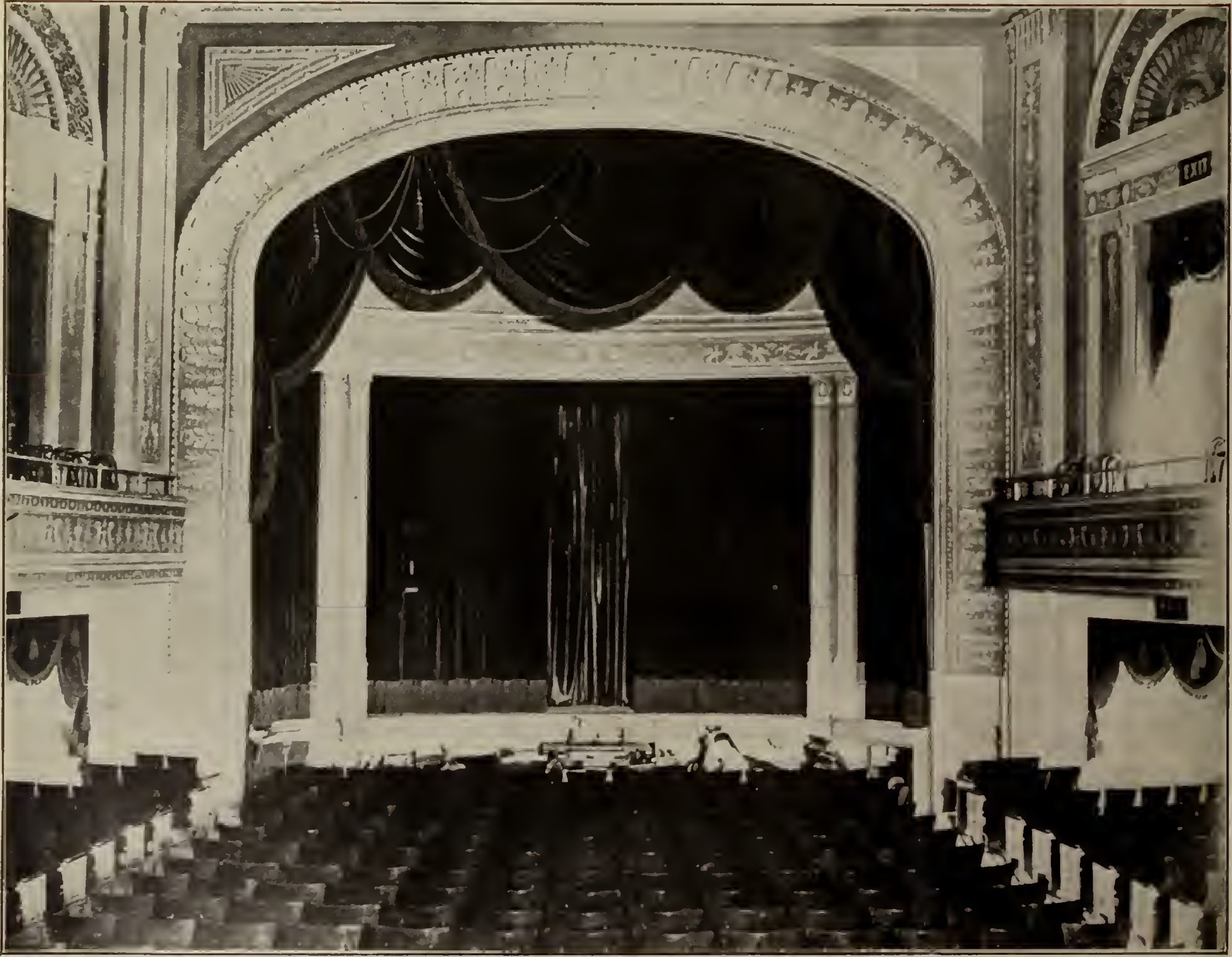

SALT LAKE CITY
is
60%
Simplex
Entire City ST. PAUL 70% Simplex
Entire City NEW HAVEN 76% Simplex
Entire City PORTLAND 85% plex
Entire City NEW ORLEANS 66% Simplex
Downtown MILWAUKEE 88% Simplex
wntown ALLAS 82% Entire City 85%
Entire City FORT WORTH 70% Simplex
Downtown SEATTLE 100 Simp
Downtown MINNEAPOLIS 78% Simplex
Entire City BUFFALO 70% Simplex
Downtown ST. LOUIS 75% Simplex
Entire City TOLEDO 78% Simplex
Downtown PHILADELPHIA 90% Simplex
Downtown BOSTON 75% Simplex
CHICAGO uses 750 mplexs
MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St— New York

# SIG. SAMUEL'S
## MAGNIFICENT - METROPOLITAN

*The realized dream of a great exhibitor*

Progress
DEPEND UPON POWER'S

Progress
DEPEND UPON POWER'S



*The Metropolitan, Atlanta, Ga.*
*Opened Independence Day, 1921*
- *W. C. Patterson Managing Director* -

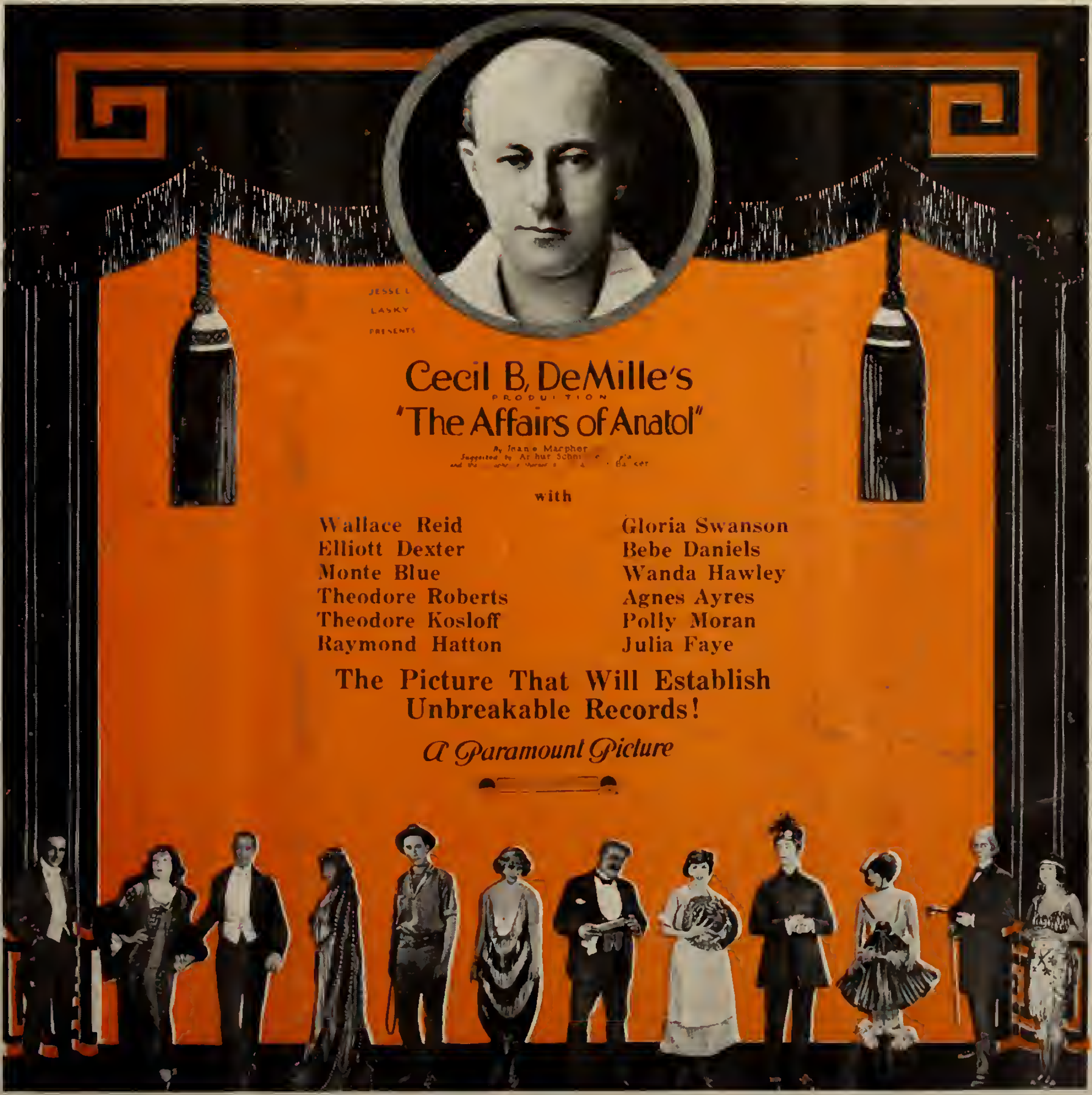
*A beautiful and perfectly equipped theatre.*

## DEPENDS UPON POWER'S PROJECTORS

# MOVING PICTURE World

CALIFORNIA STATE LIBRARY

FOUNDED IN 1907 BY J.P. CHALMERS



JESSE L. LASKY PRESENTS

Cecil B. DeMille's PRODUCTION
"The Affairs of Anatol"

By Jeanie Macpherson
Suggested by Arthur Schnitzler's play
and the [illegible] Granville Barker

with

| | |
|---|---|
| Wallace Reid | Gloria Swanson |
| Elliott Dexter | Bebe Daniels |
| Monte Blue | Wanda Hawley |
| Theodore Roberts | Agnes Ayres |
| Theodore Kosloff | Polly Moran |
| Raymond Hatton | Julia Faye |

**The Picture That Will Establish Unbreakable Records!**

*A Paramount Picture*

*Published by* CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 51 No. 7 AUGUST 13, 1921 Price 25 Cents

# PESSIMISTIC STATES RIGHT BUYERS

THEY SAID: THE STATE RIGHT MARKET WAS DEAD,

BECAUSE EXCHANGES WERE NOT BUYING. THAT PRODUCTIONS COULD NOT BE SOLD NOW,

THAT EXCHANGES WERE NOT LIFTING HALF THE PRESENT PICTURES CONTRACTED FOR.

WE ARE PROVING THAT INDEPENDENT OR STATE RIGHT PRODUCTIONS CAN BE SOLD.

PROVIDED THEY ARE MERITORIOUS BOX-OFFICE ATTRACTIONS AND NOT CLAP-TRAP, PRODUCED OVERNIGHT AT A DOLLAR A FOOT.

THAT THE INDEPENDENT EXCHANGES WILL LIFT SHIPMENTS, IF THE MERCHANDISE DELIVERED IS AS IT IS REPRESENTED WHEN SOLD.

THAT THE STATE RIGHT MARKET IS IN A SANE, HEALTHY CONDITION AND THE ONLY INDEPENDENT MARKET OF SUBSTANCE.

BECAUSE WE ARE RAPIDLY DISPOSING OF THE FIRST SERIES OF TWELVE

# TEXAS GUINAN TWO-REEL WESTERN AND NORTH-WESTERN PRODUCTIONS

TO BE RELEASED ONE EVERY OTHER WEEK
COMMENCING SEPTEMBER 25

IF MERIT COUNTS THEN THESE ATTRACTIONS WILL PROVE MORE POPULAR THAN ANY TWO-REEL DRAMATIC ATTRACTIONS EVER PRODUCED.

THESE PRODUCTIONS ARE BEING SOLD ON THE STATE RIGHT BASIS TO EXCHANGES BUILT TO REMAIN IN BUSINESS.

## TEXAS GUINAN PRODUCTIONS

JESSE J. GOLDBURG, General Manager

Suite 712
1819 BROADWAY, NEW YORK

Jesse L. Lasky presents

# Wallace Reid
in
# "The Hell Diggers"

FOR two years you've been saying: "Give us another like 'The Valley of the Giants.' "

All right! Here it is! Reid's best picture in two years. In sweep and power and thrill and magnificence of setting, in all of those qualities that make a picture great, "The Hell Diggers" goes the past successes one better.

Straight stuff? Well, show it—and count your receipts!

Cast includes Lois Wilson, Richard Bennett and Clarence Geldart.

*Story and scenario by Byron Morgan*
*Directed by Frank Urson*

4TH
ANNUAL
Paramount
WEEK
SEPTEMBER 1921
1 2 3
4 5 6 7 8 9 10

4TH
ANNUAL
Paramount
WEEK
SEPTEMBER 1921
1 2 3
4 5 6 7 8 9 10

## *A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Goldwyn *presents*

# Dangerous

**Also reserve Sept. 11th for "The Old Nest"**

## 27 Million Goldwyn

American
Munsey
Adventure
Movie Weekly
10¢
Picture-Play
Motion Picture
Argosy All-Story Weekly
Popular
Detective Story
Smith's
People's

## Nation-wide

# Curve Ahead

## Rupert Hughes'

comedy drama of American
married life , with

**Helene Chadwick** and **Richard Dix**

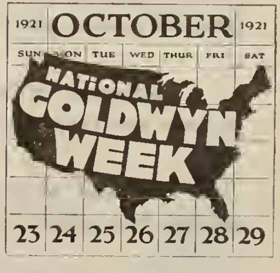
directed by

## E. Mason Hopper

Dangerous Curve Ahead is a phenomenon. It is, in many respects, the greatest comedy drama the world has been invited to gaze upon. Rupert Hughes has nursed this production from the moment of its conception as a story.

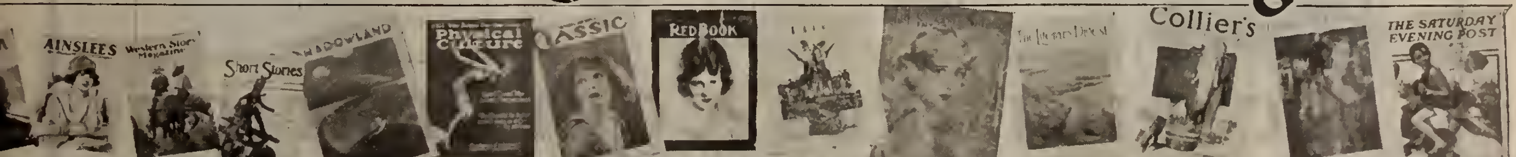
Dangerous Curve Ahead brings to shadowland the first combined endeavor of what may prove to be the greatest of acting duets—Helene Chadwick and Richard Dix.

Play Dangerous Curve Ahead starting with October 2nd. The intensive national magazine advertising campaign will hammer this title and story home to your audience.


1921 OCTOBER 1921
SUN MON TUE WED THUR FRI SAT
NATIONAL GOLDWYN WEEK
23 24 25 26 27 28 29

## *A Goldwyn Picture*

## Readers of 30 National Magazines


AINSLEES
Western Story Magazine
Short Stories
SHADOWLAND
Physical Culture
ASSIC
RED BOOK
The Literary Digest
Collier's
THE SATURDAY EVENING POST

## showing starting Oct. 2nd

# EXHIBITORS!

## Plan to Book-a-Week of R-C Pictures During Independence Month

SEPTEMBER is R-C Pictures month—“Independence month,” the greatest month in the year—when enterprising independent exhibitors throughout the country will show independent pictures in accordance with the spirit of the resolution adopted by the motion picture owners at the Minneapolis convention.

Exhibitors look naturally to R-C Pictures, the largest independent producers and distributors in the moving picture industry, for their September features and program pictures.

R-C Pictures Corporation produces a minimum of 26 pictures each year, supplying exhibitors with a diversified program of superior independent motion pictures—clean, approved pictures.

September is harvest month for the independent exhibitor. Let us help you reap a harvest of clinking coin at your box-office.

The way to do it is to book these independent productions of proven box-office dividend-producing power.

Play R-C Pictures one week during September.

Get in touch TODAY with the R-C Pictures Corporation Exchange nearest you and ask for

Special Free Advertising Accessories

Phone— Write— Wire—

### LIST OF PRODUCTIONS

DUSTIN FARNUM
in
“Big Happiness”
Lew Cody
in
“OCCASIONALLY YOURS”
WILLIAM CHRISTY CABANNE'S
powerful human document
“THE STEALERS”
Al Christie's
6 reel comedy drama
“SO LONG LETTY”
PAULINE FREDERICK
in
“A Slave to Vanity”
“813”
An Arsene Lupin story
OTIS SKINNER
in
“Kismet”
MAE MARSH
in
“The Little 'Fraid Lady”
Edith Storey
in
“THE GOLDEN HOPE”
Sessue Hayakawa
in
“THE FIRST BORN”
“SEVEN YEARS' BAD LUCK”
with
Max Linder
GEORGE BEBAN
in
“One Man in a Million”
PAULINE FREDERICK
in
“The Mistress of Shenstone”
Christie Film Co. presents
“SEE MY LAWYER”
with T. Roy Barnes
William Christy Cabanne's
leaf from a woman's soul
“WHAT'S A WIFE WORTH?”
“GOOD WOMEN”
directed by Gasnier
MAE MARSH
in
“Nobody's Kid”
J. N. Naulty and Gardner Hunting
present
“IF WOMEN ONLY KNEW”
“BEACH OF DREAMS”
a drama of caste and castaways
by H. DeVere Stacpoole
Sessue Hayakawa
in
“BLACK ROSES”
J. P. McCowan
in
“COLD STEEL”
PAULINE FREDERICK
in
“Salvage”
Haworth presents
“THE GREATER PROFIT”
with Edith Storey

## R-C PICTURES CORPORATION
(ROBERTSON-COLE)

# UNITED ARTISTS CORPORATION

*announces the immediate release of*

# D. W. GRIFFITH'S

*masterpiece*

# "WAY DOWN EAST"

*Booking now at all*

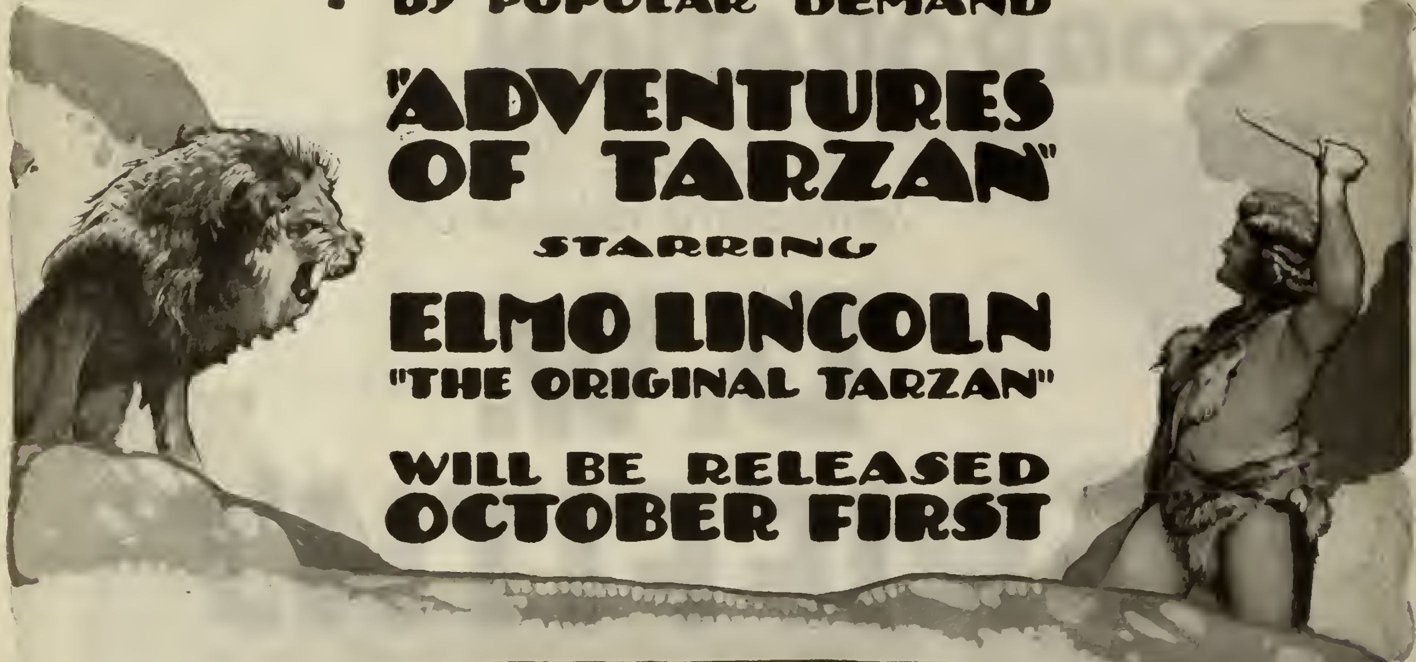
UNITED ARTISTS CORPORATION

*offices*

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# "THEY'RE ALL WILD FOR IT"!

: BY POPULAR DEMAND



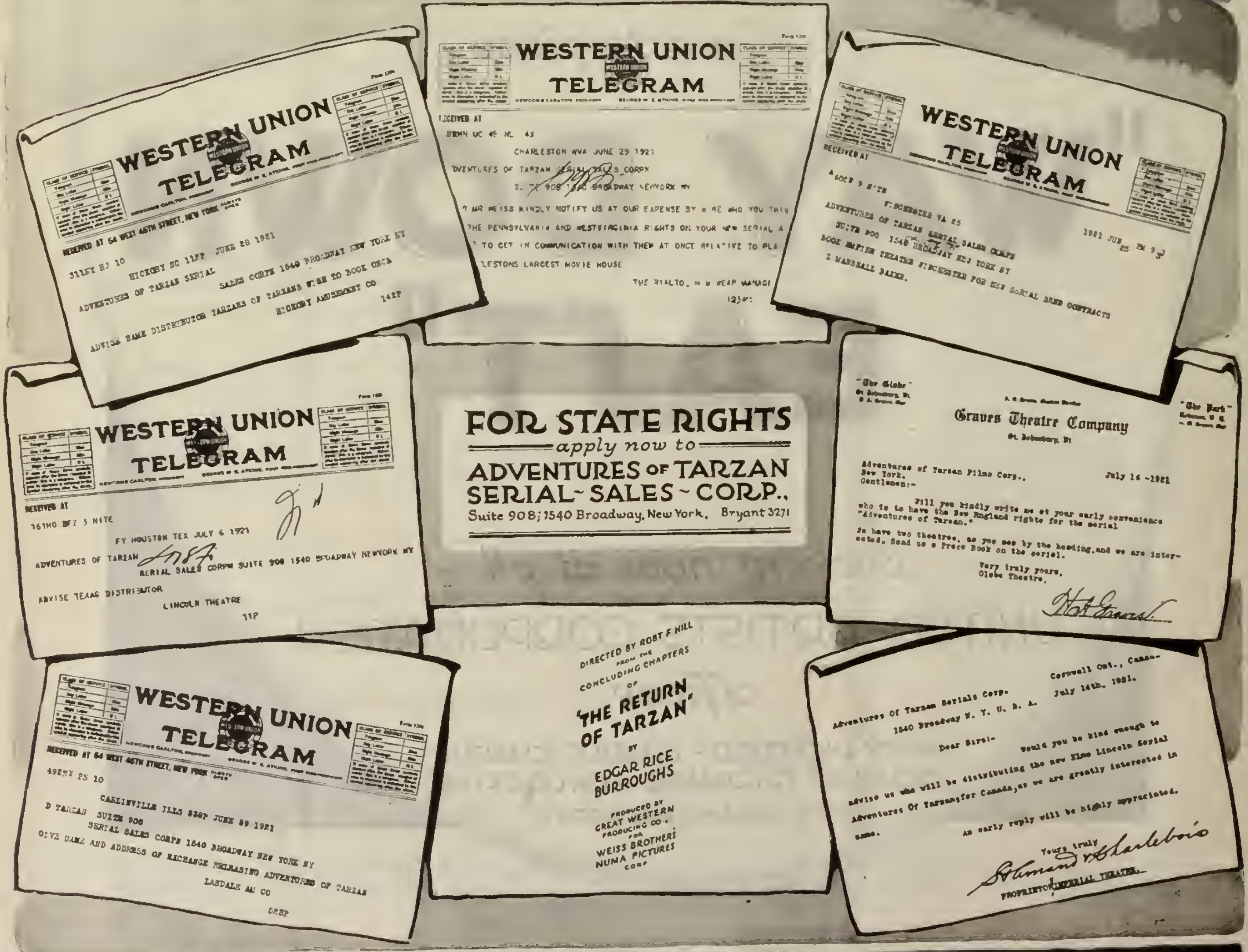
# "ADVENTURES OF TARZAN"

STARRING

# ELMO LINCOLN

## "THE ORIGINAL TARZAN"

## WILL BE RELEASED OCTOBER FIRST



WESTERN UNION TELEGRAM

RECEIVED AT 64 WEST 46TH STREET, NEW YORK ALWAYS OPEN

311NY HJ 10
HICKORY NC 117P JUNE 28 1921
ADVENTURES OF TARZAN SERIAL SALES CORPN 1640 BROADWAY NEW YORK NY
ADVISE NAME DISTRIBUTOR TARZANS OF TARZANS WISH TO BOOK ONCE
HICKORY AMUSEMENT CO
142P

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WESTERN UNION TELEGRAM

RECEIVED AT

BEMN UC 45 NL 43
CHARLESTON WVA JUNE 29 1921
DVENTURES OF TARZAN SERIAL SALES CORPN
SUITE 908 1540 BROADWAY NEWYORK NY
MR WEISS KINDLY NOTIFY US AT OUR EXPENSE BY WIRE WHO YOU THIN
THE PENNSYLVANIA AND WESTVIRGINIA RIGHTS ON YOUR NEW SERIAL A
TO GET IN COMMUNICATION WITH THEM AT ONCE RELATIVE TO PLA
LESTONS LARGEST MOVIE HOUSE
THE RIALTO, H H WEAP MANAGE
1230A

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WESTERN UNION TELEGRAM

RECEIVED AT

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1921 JUN 25 PM 9 33
ADVENTURES OF TARZAN SERIAL SALES CORPN
SUITE 908 1540 BROADWAY NEW YORK NY
BOOK EMPIRE THEATRE WINCHESTER FOR NEW SERIAL SEND CONTRACTS
Z MARSHALL BAKER.

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WESTERN UNION TELEGRAM

RECEIVED AT

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FY HOUSTON TEX JULY 6 1921
ADVENTURES OF TARZAN SERIAL SALES CORPN SUITE 908 1540 BROADWAY NEWYORK NY
ADVISE TEXAS DISTRIBUTOR
LINCOLN THEATRE
11P

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"The Globe"
St. Johnsbury, Vt.

**Graves Theatre Company**
St. Johnsbury, Vt.

"The Park"

Adventures of Tarzan Films Corp.,
New York.
July 16 -1921
Gentlemen:-

Will you kindly write me at your early convenience who is to have the New England rights for the serial "Adventures of Tarzan."

We have two theatres, as you see by the heading, and we are interested. Send us a Press Book on the serial.

Very truly yours,
Globe Theatre,
H A Graves

---

## FOR STATE RIGHTS

*apply now to*

## ADVENTURES OF TARZAN SERIAL~SALES~CORP.,

Suite 908; 1540 Broadway, New York, Bryant 3271

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WESTERN UNION TELEGRAM

RECEIVED AT 64 WEST 46TH STREET, NEW YORK ALWAYS OPEN

492NY PS 10
CARLINVILLE ILLS 830P JUNE 29 1921
D TARZAN SUITE 908
SERIAL SALES CORPN 1640 BROADWAY NEW YORK NY
GIVE NAME AND ADDRESS OF EXCHANGE RELEASING ADVENTURES OF TARZAN
LANDALE AM CO
923P

---

DIRECTED BY ROBT F HILL
FROM THE
CONCLUDING CHAPTERS
OF
"THE RETURN OF TARZAN"
BY
EDGAR RICE BURROUGHS
PRODUCED BY
GREAT WESTERN PRODUCING CO.
FOR
WEISS BROTHERS NUMA PICTURES CORP

---

Cornwall Ont., Canada
July 14th. 1921.

Adventures Of Tarzan Serials Corp.
1540 Broadway N. Y. U. S. A.

Dear Sirs:- Would you be kind enough to advise us who will be distributing the new Elmo Lincoln Serial Adventures Of Tarzan, for Canada, as we are greatly interested in same.

An early reply will be highly appreciated.

Yours truly
Edmond Charlebois
PROPRIETOR IMPERIAL THEATRE.

*This Announcement is Telegraphed from California*

# A Bigger, More Human Heart-Story Than "HUMORESQUE"

LOS ANGELES, August 1.—D. S. Perrin, General Manager:—Please tell the Exhibitors of the country through our Managers and Salesmen and through the national and regional trade journals that the

## Lois Weber Production

# THE BLOT

is, in our belief, the most appealing and human story of America's plain people ever made by any director. It makes you swallow your Adam's apple. It is close to the ground; close to the hearts of the masses. It is romance. It is a story of pride and love; a story of loyalty and sacrifice; a story enacted in the homes of sixty millions of the 105 millions of American people. It tells a bigger, more human heart-story than "Humoresque."

Please tell the Exhibitors it will be in all of our branches August 10, available for pre-releases August 21 and released nationally as the first great production with which we open our career as the industry's one genuinely independent distributing company.

There isn't today a director who has the command over pathos that "The Blot" reveals. It is the finest thing Lois Weber has ever done. Only once before in six years have I said the equivalent of this about a picture. The other one grossed over $500,000. "The Blot" will exceed that record, based on its worth and its power. F. B. WARREN.

FBW CORPORATION

**F. B. WARREN**
**CORPORATION**
1540 Broadway New York City

In addition to the nine special super-features listed below, three more are now being completed for the season 1921-1922. Exhibitors' proposals for extended runs at increased admission prices are being received for the entire twelve. ~ ~ ~

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Sold on an individual basis of mutual equity, the twelve special super-features for release during 1921-1922 assure progressive exhibitors of attractions with which profitable patronage may be maintained throughout the season.

The great number of proposals already received are being considered in the order of their receipt.

*Address*
SPECIAL FEATURE DEPARTMENT
**FOX FILM CORPORATION**
West 55th Street, New York City
Telephone, Circle 6800

# Loew knows a picture

*The zip of the*
*"GOLD DIGGERS"*

*The booking office of Marcus Loew circuit selects its pictures from the whole world's output.*
*A picture's got to be there to get by with them*

*The punch of "The*
*MIRACLE MAN"*

**LOUISE GLAUM**
in

# "GREATER THAN LOVE"

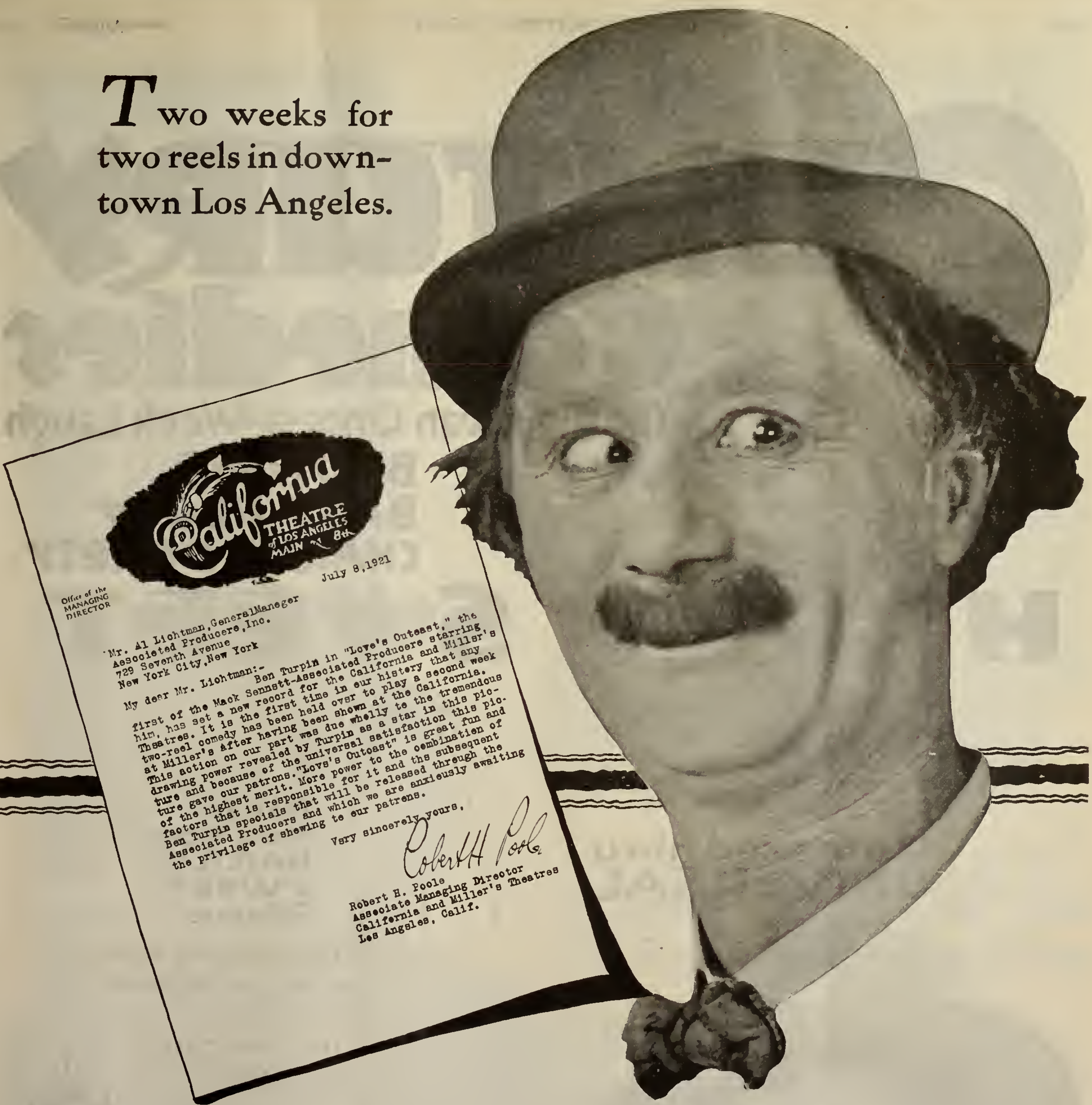
*The greatest picture*
**J. PARKER READ JR.**
*has ever made — gets*

## *81 days on Loew time!*

*booking now at exchanges of*

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# Two weeks for two reels in downtown Los Angeles.



California Theatre of Los Angeles
Main & 8th

Office of the
MANAGING
DIRECTOR

July 8,1921

Mr. Al Lichtman,General Manager
Associated Producers,Inc.
729 Seventh Avenue
New York City,New York

My dear Mr. Lichtman:-

Ben Turpin in "Love's Outcast," the first of the Mack Sennett-Associated Producers starring him, has set a new record for the California and Miller's Theatres. It is the first time in our history that any two-reel comedy has been held over to play a second week at Miller's after having been shown at the California. This action on our part was due wholly to the tremendous drawing power revealed by Turpin as a star in this picture and because of the universal satisfaction this picture gave our patrons. "Love's Outcast" is great fun and of the highest merit. More power to the combination of factors that is responsible for it and the subsequent Ben Turpin specials that will be released through the Associated Producers and which we are anxiously awaiting the privilege of showing to our patrons.

Very sincerely yours,

Robert H Poole

Robert H. Poole
Associate Managing Director
California and Miller's Theatres
Los Angeles, Calif.

Both theatres played "LOVE'S OUTCAST" above the feature in their advertising.

AP
ASSOCIATED
PRODUCERS
INCORPORATED

Watch for his next one—

## "LOVE AND DOUGHNUTS"

The second Ben Turpin special will be out soon.

# CENTURY

# Comedies

## The Big, Clean Once-a-Week Laugh

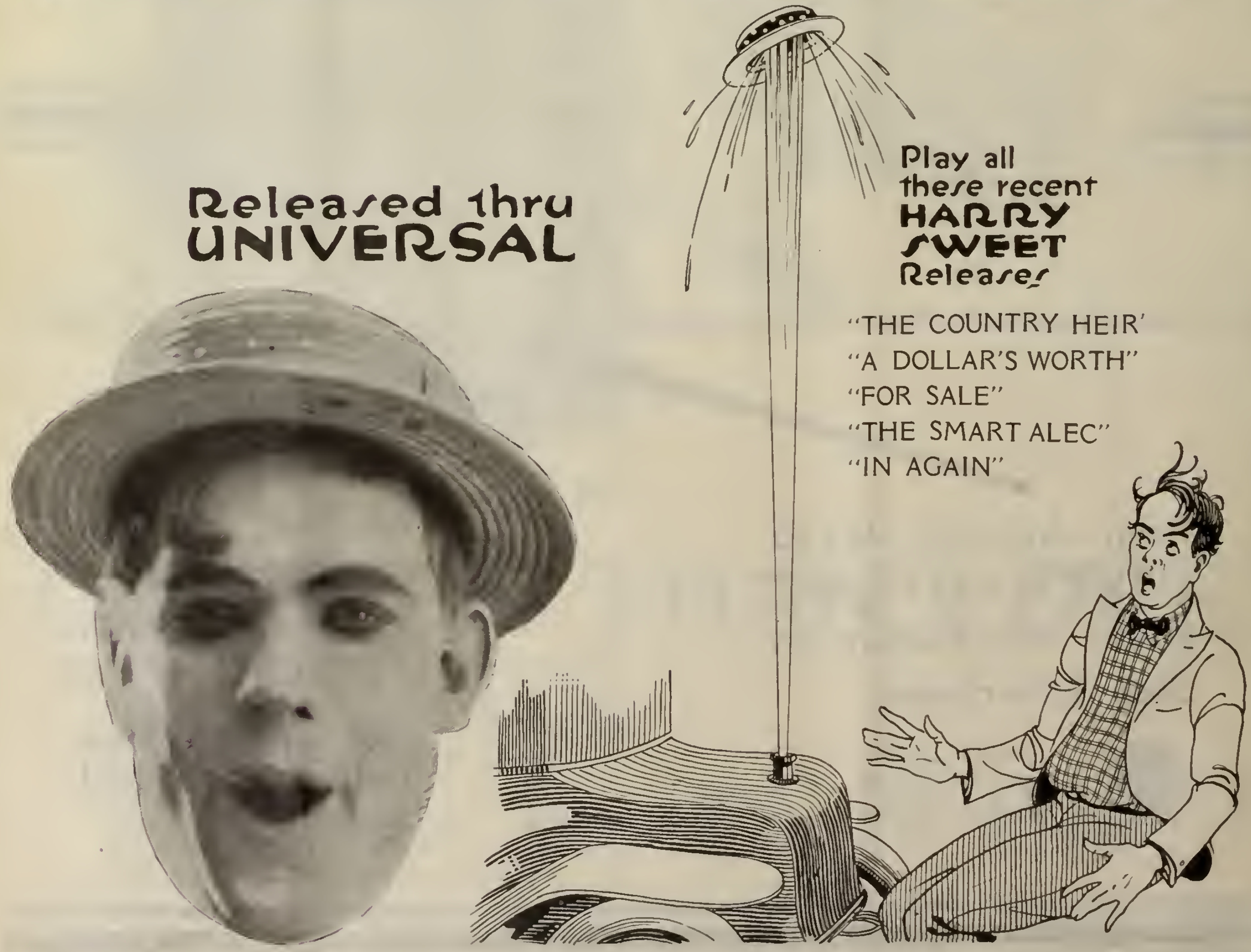
**BROWNIE**
**BABY PEGGY**
**CHARLIE DORETY**

# HARRY SWEET

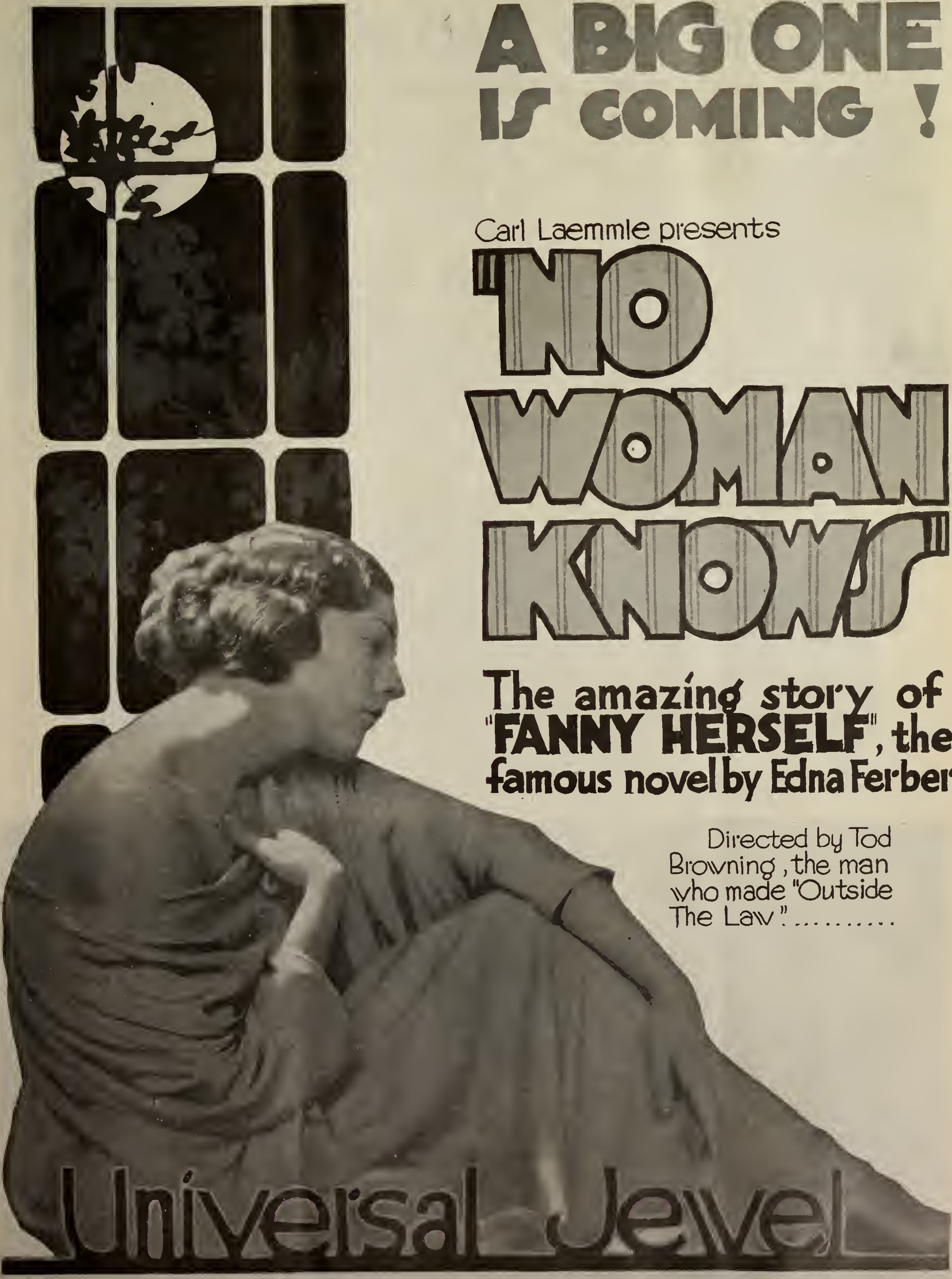
Released thru
**UNIVERSAL**

Play all
these recent
**HARRY**
**SWEET**
Releases

"THE COUNTRY HEIR"
"A DOLLAR'S WORTH"
"FOR SALE"
"THE SMART ALEC"
"IN AGAIN"



# A BIG ONE IS COMING !



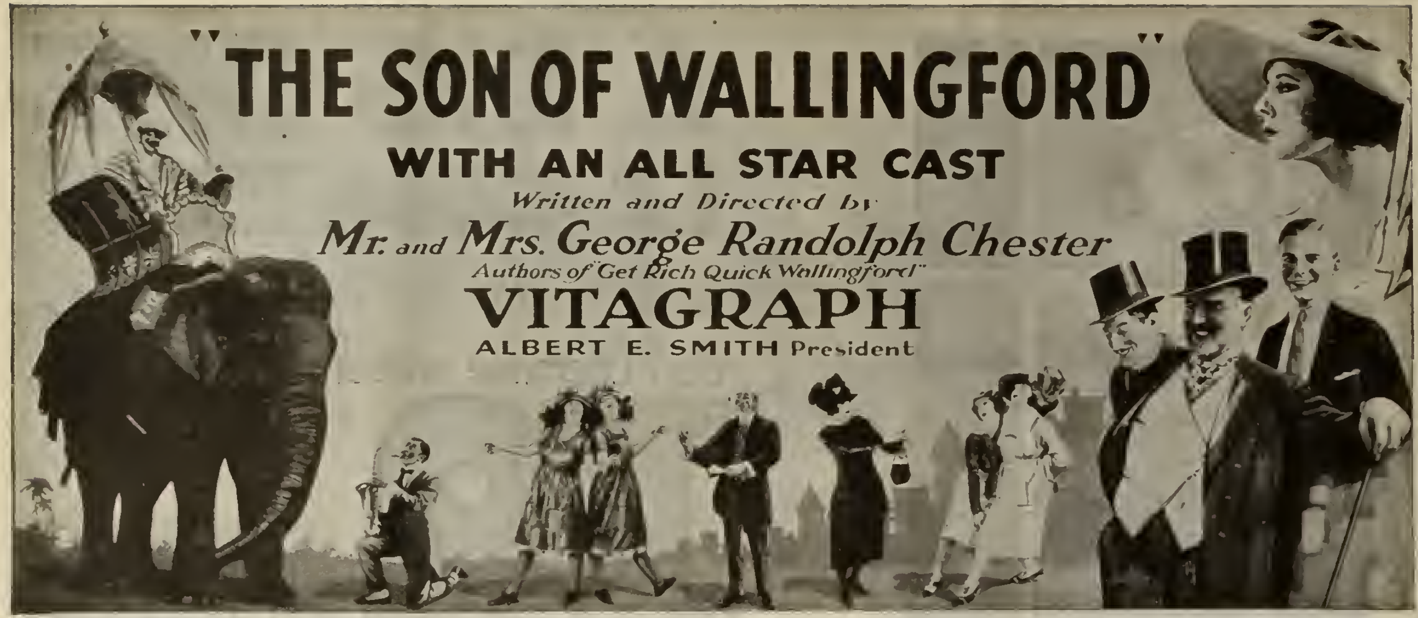
Carl Laemmle presents

# "NO WOMAN KNOWS"

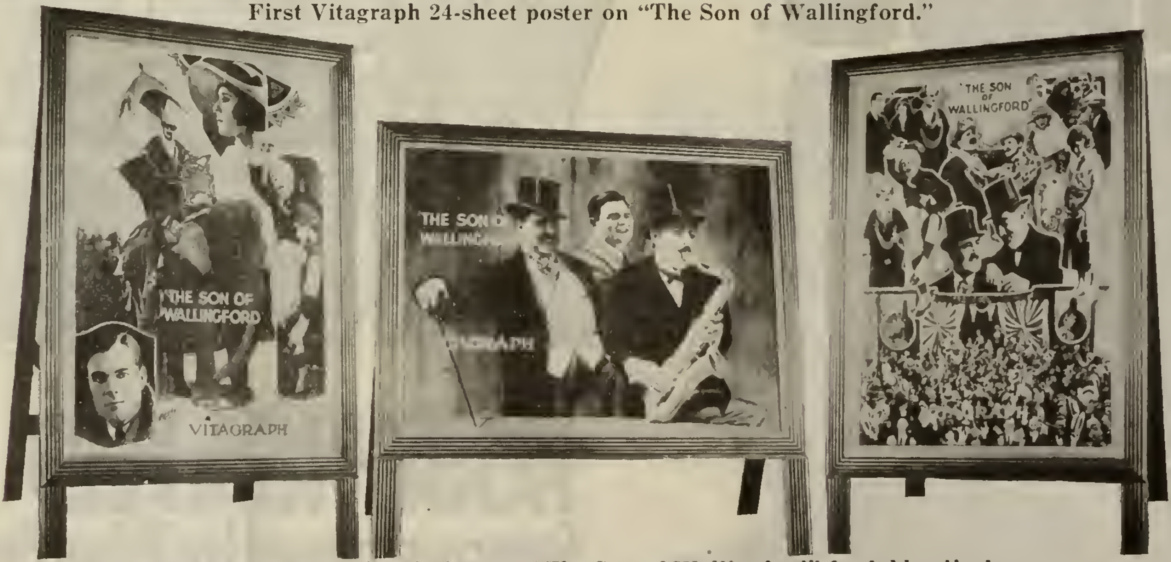
**The amazing story of "FANNY HERSELF", the famous novel by Edna Ferber**

Directed by Tod
Browning, the man
who made "Outside
The Law".........

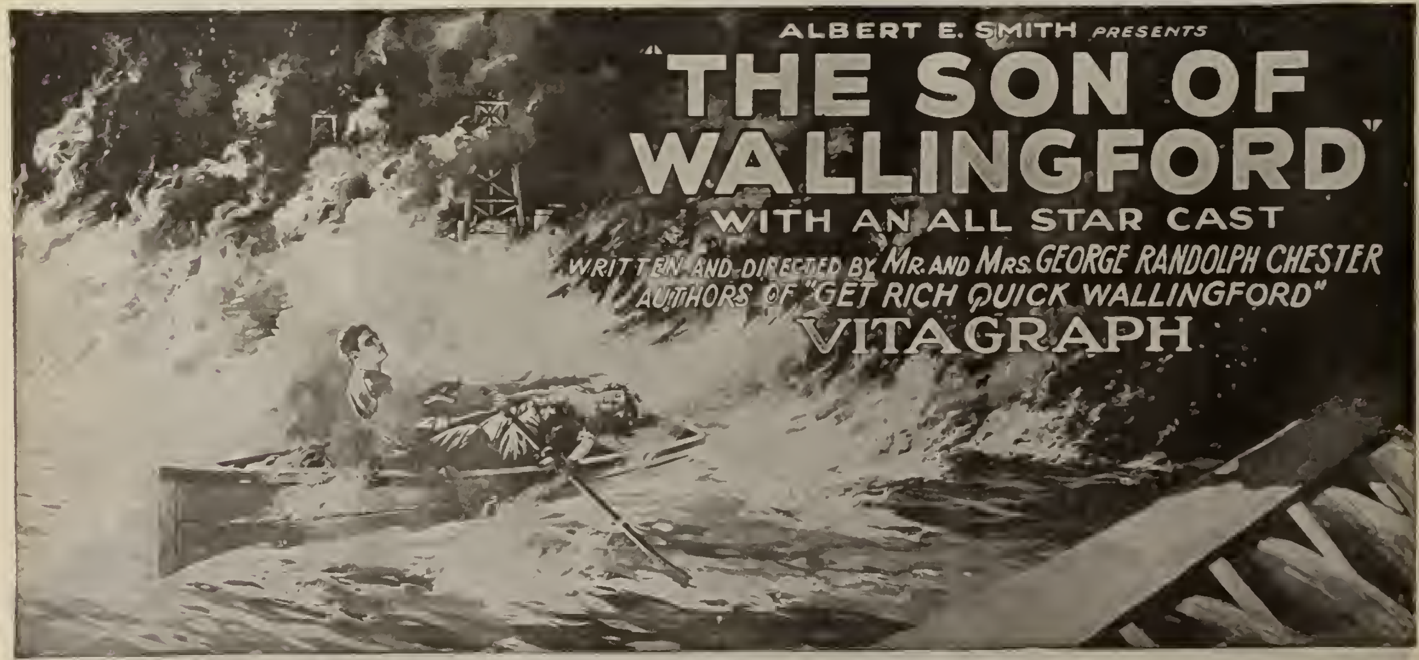
**Universal Jewel**


"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
Written and Directed by
Mr. and Mrs. George Randolph Chester
Authors of "Get Rich Quick Wallingford"
VITAGRAPH
ALBERT E. SMITH President

First Vitagraph 24-sheet poster on "The Son of Wallingford."


THE SON OF WALLINGFORD
VITAGRAPH
THE SON OF WALLINGFORD
VITAGRAPH
"THE SON OF WALLINGFORD"

Set of three 30x40 oil paintings on "The Son of Wallingford" for lobby display.


ALBERT E. SMITH PRESENTS
"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
WRITTEN AND DIRECTED BY MR. AND MRS. GEORGE RANDOLPH CHESTER
AUTHORS OF "GET RICH QUICK WALLINGFORD"
VITAGRAPH

Second Vitagraph 24-sheet poster on "The Son of Wallingford."

*"Do you know that* Harold-Lloyd *is the greatest box-office attraction to-day?"*

"I DO"

*"Do you promise to give your patrons the best entertainment at all times?"*

"I DO"

ASSOCIATED EXHIBITORS

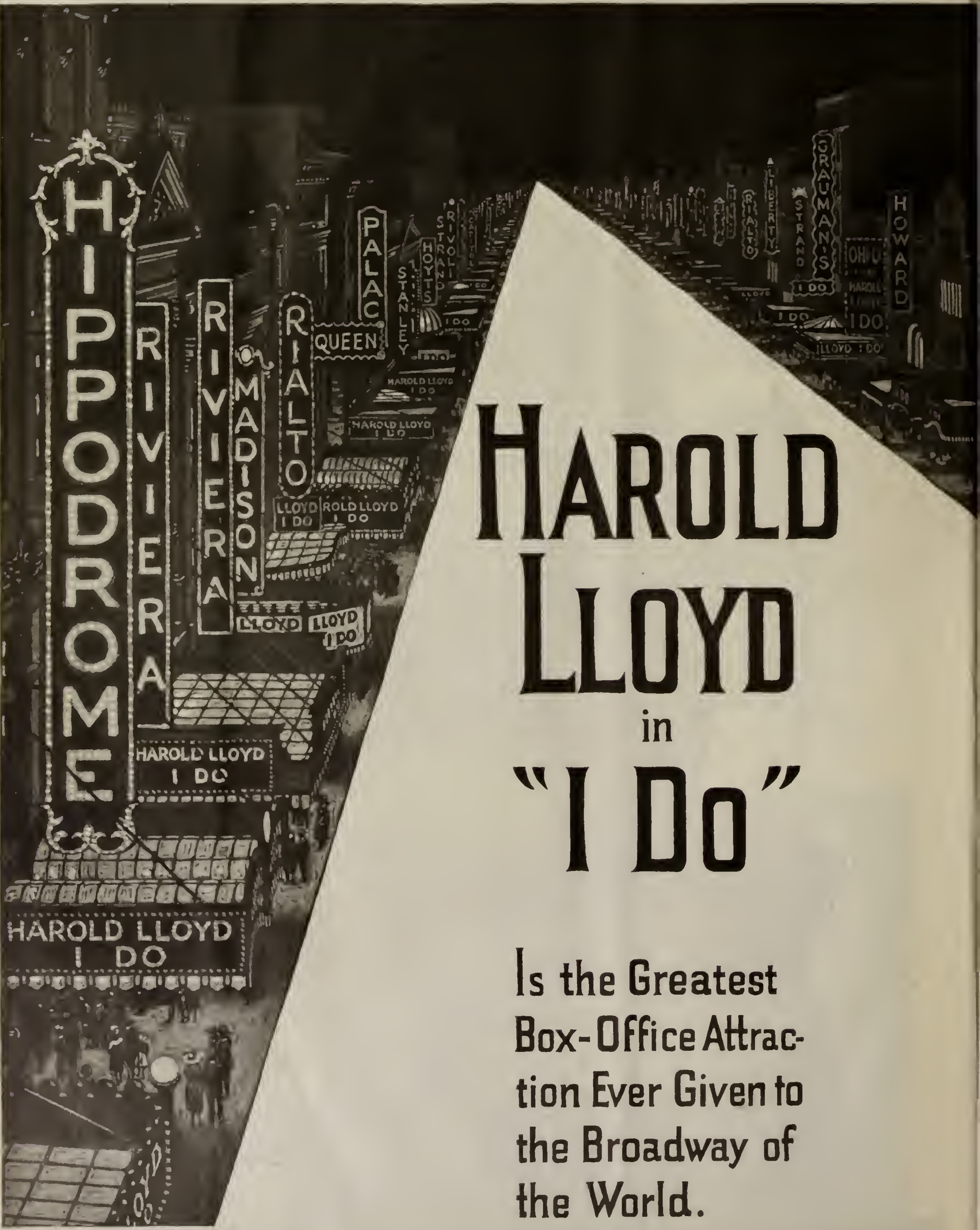
HAL ROACH
presents
THROUGH ASSOCIATED EXHIBITORS

# HAROLD LLOYD

IN

# "I DO"

DIRECTED BY FRED NEWMEYER

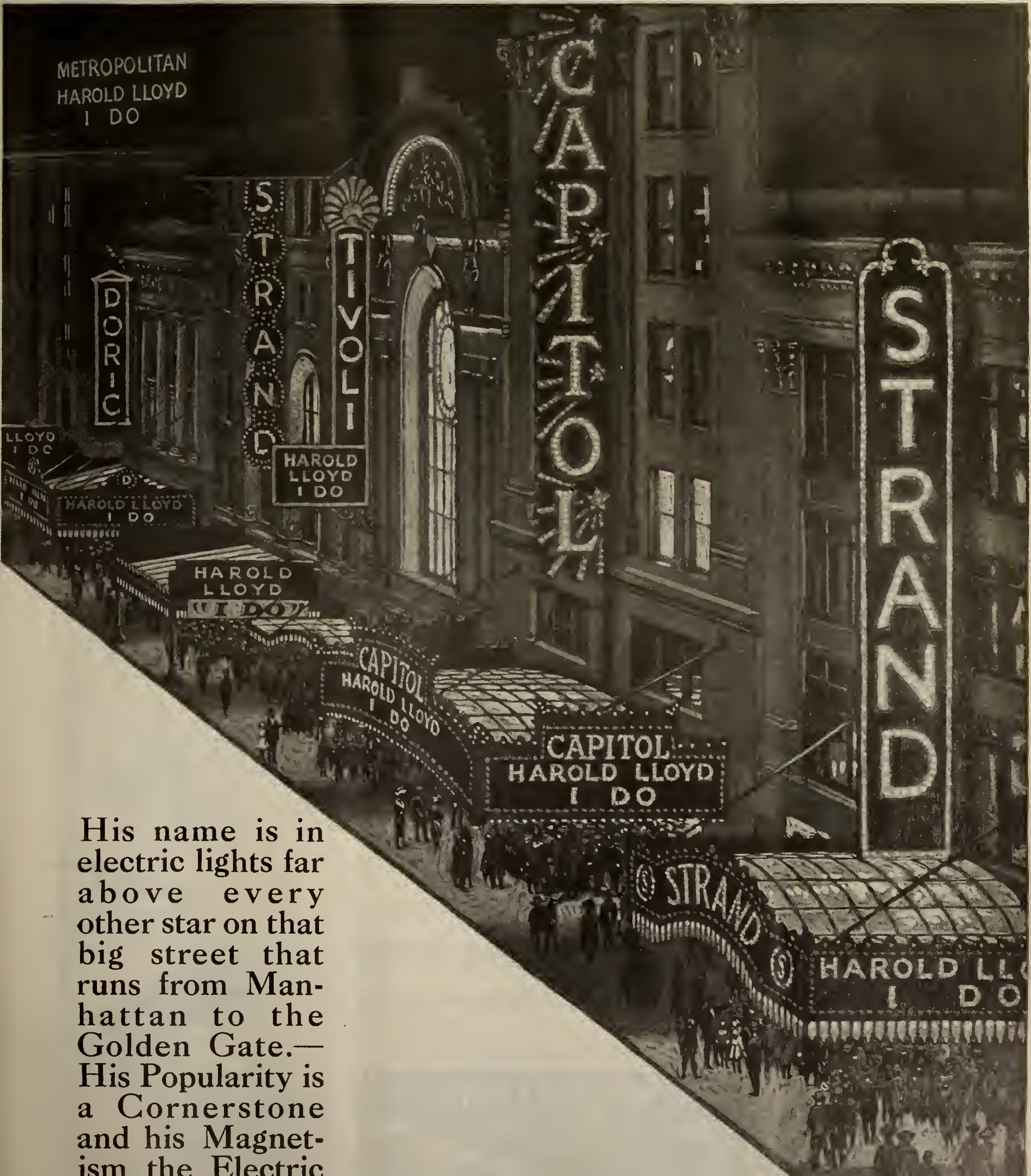

HIPPODROME
RIVIERA
RIVIERA
MADISON
RIALTO
PALAC
QUEEN
STANLEY
HOYTS
STRAND
RIVOLI
RIALTO
LIBERTY
STRAND
I DO
GRAUMAN'S
I DO
OHIO
HAROLD LLOYD
I DO
HOWARD
LLOYD I DO
HAROLD LLOYD
I DO
HAROLD LLOYD
I DO
LLOYD
I DO
ROLD LLOYD
I DO
LLOYD
LLOYD
I DO
HAROLD LLOYD
I DO
HAROLD LLOYD
I DO

# HAROLD LLOYD

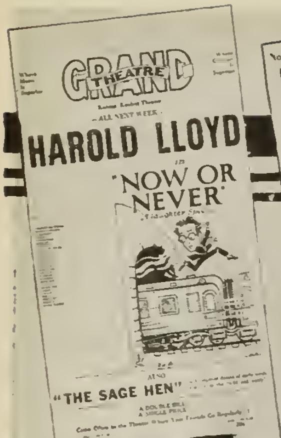
in

# "I Do"

Is the Greatest Box-Office Attraction Ever Given to the Broadway of the World.


METROPOLITAN
HAROLD LLOYD
I DO
DORIC
STRAND
TIVOLI
CAPITOL
STRAND
LLOYD
I DO
HAROLD LLOYD
I DO
HAROLD LLOYD
I DO
HAROLD
LLOYD
I DO
CAPITOL
HAROLD LLOYD
I DO
CAPITOL
HAROLD LLOYD
I DO
STRAND
HAROLD LL
I DO

His name is in electric lights far above every other star on that big street that runs from Manhattan to the Golden Gate.—His Popularity is a Cornerstone and his Magnetism the Electric Lights of every one of these magnificent theatres.


GRAND THEATRE

ALL NEXT WEEK

HAROLD LLOYD

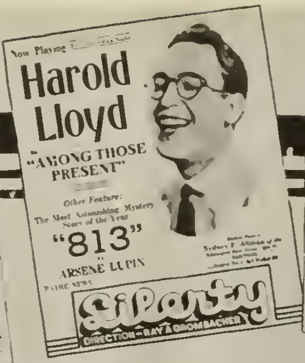
in

"NOW OR NEVER"

ALSO

"THE SAGE HEN"

A DOUBLE BILL
A SINGLE PRICE


Now Playing

Harold Lloyd

in

"AMONG THOSE PRESENT"

Other Feature:

The Most Astonishing Mystery Story of the Year

"813"

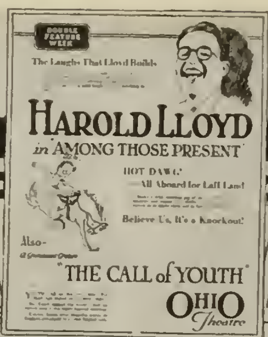
by

ARSENE LUPIN

PATHE NEWS

Liberty

DIRECTION—RAY & GROMBACHER


DOUBLE FEATURE WEEK

The Laughs That Lloyd Builds

HAROLD LLOYD

in AMONG THOSE PRESENT

HOT DAWG!

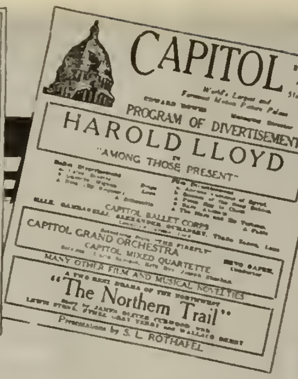
All Aboard for Laff Land

Believe Us, It's a Knockout!

Also—

"THE CALL of YOUTH"

OHIO Theatre


CAPITOL

B'WAY at 51st ST.

World's Largest and Foremost Motion Picture Palace

PROGRAM OF DIVERTISEMENTS

HAROLD LLOYD

in

"AMONG THOSE PRESENT"

CAPITOL BALLET CORPS

CAPITOL GRAND ORCHESTRA

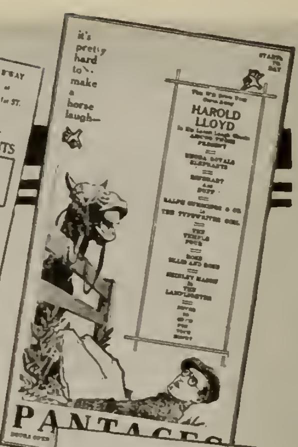
CAPITOL MIXED QUARTETTE

MANY OTHER FILM AND MUSICAL NOVELTIES

A TWO REEL DRAMA OF THE NORTHWEST

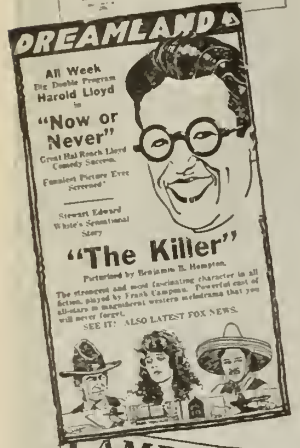
"The Northern Trail"

Presentations by S. L. ROTHAFEL


it's pretty hard to make a horse laugh—

HAROLD LLOYD

PANTAGES


DREAMLAND

All Week

Big Double Program

Harold Lloyd

in

"Now or Never"

Great Hal Roach Lloyd Comedy Success.

Funniest Picture Ever Screened

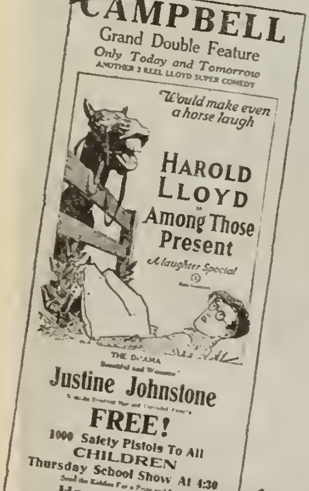
Stewart Edward White's Sensational Story

"The Killer"

Picturized by Benjamin B. Hampton.

The strongest and most fascinating character in all fiction, played by Frank Campeau. Powerful cast of all-stars in magnificent western melodrama that you will never forget.

SEE IT! ALSO LATEST FOX NEWS.


CAMPBELL

Grand Double Feature

Only Today and Tomorrow

ANOTHER 3 REEL LLOYD SUPER COMEDY

"Would make even a horse laugh"

HAROLD LLOYD

in

Among Those Present

A laughter Special

THE DRAMA

Justine Johnstone

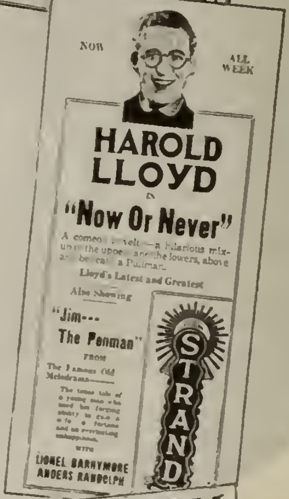
FREE!

1000 Safety Pistols To All CHILDREN

Thursday School Show At 4:30

Send the Kiddies For a Prize and See

Harold Lloyd


NOW ALL WEEK

HAROLD LLOYD

IN

"Now Or Never"

Lloyd's Latest and Greatest

Also Showing

"Jim— The Penman"

FROM

The Famous Old Melodrama

WITH

LIONEL BARRYMORE

ANDERS RANDOLPH

STRAND

# The feature is the picture that is featured above all

Harold Lloyd has shattered tradition; has broken precedent; and has established a sound fact.

He has demonstrated that strength, not length, is what determines the feature of the program.

He has been featured above the biggest pictures everywhere and the public has enthusiastically endorsed the exhibitor.

He is the only star featured without any long picture whatever; And this at the Capitol Theatre, New York City.

He has won his place at the leader of stars on the Broadway of the World. He is the greatest bet in the motion picture business to-day.

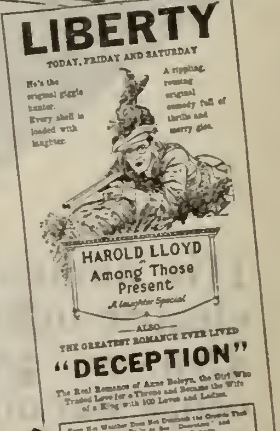
## THE ASSOCIATED EXHIBITORS

35 WEST FORTY-FIFTH STREET
NEW YORK CITY

*Distributed through the Pathe Exchanges*

The Greatest Series of Comedies Ever Made

SIDNEY GARRETT, *Foreign Representative*
25 West 45th Street New York City


LIBERTY

TODAY, FRIDAY AND SATURDAY

He's the original giggle hunter. Every shell is loaded with laughter.

A rippling, roaring original comedy full of thrills and merry glee.

HAROLD LLOYD

in

Among Those Present

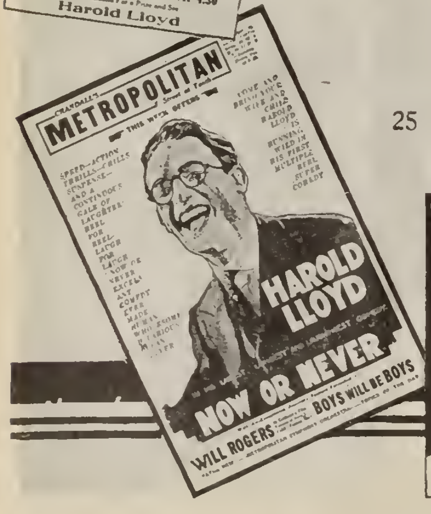
A laughter Special

—ALSO—

THE GREATEST ROMANCE EVER LIVED

"DECEPTION"

The Real Romance of Anne Boleyn, the Girl Who Traded Love for a Throne and Became the Wife of a King with 100 Loves and Ladies.


CRANDALL'S METROPOLITAN

THIS WEEK OFFERS

SPEED—ACTION THRILLS—CHILLS SUSPENSE— AND A CONTINUOUS GALE OF LAUGHTER REEL FOR REEL LAUGH FOR LAUGH

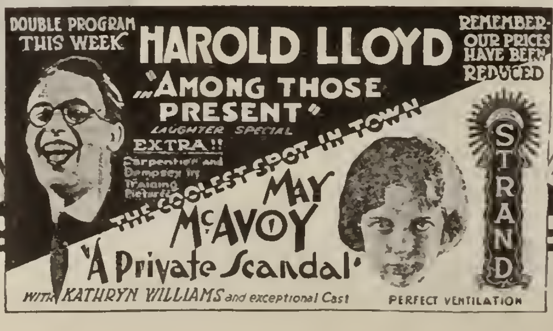
COME AND BRING YOUR WIFE AND CHILD HAROLD LLOYD IS RUNNING WILD IN HIS FIRST MULTIPLE REEL SUPER COMEDY

HAROLD LLOYD

NOW OR NEVER

WILL ROGERS

BOYS WILL BE BOYS


DOUBLE PROGRAM THIS WEEK

HAROLD LLOYD

in "AMONG THOSE PRESENT"

LAUGHTER SPECIAL

EXTRA!!

Carpentier and Dempsey in Training Pictures

REMEMBER— OUR PRICES HAVE BEEN REDUCED

THE COOLEST SPOT IN TOWN

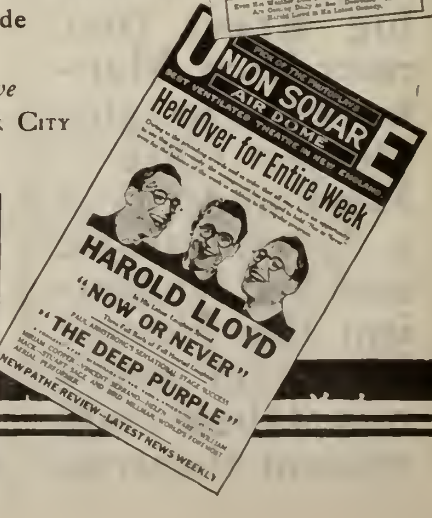
MAY McAVOY

"A Private Scandal"

WITH KATHRYN WILLIAMS and exceptional Cast

STRAND

PERFECT VENTILATION


PICK OF THE PHOTOPLAYS

UNION SQUARE AIR DOME

BEST VENTILATED THEATRE IN NEW ENGLAND

Held Over for Entire Week

HAROLD LLOYD

"NOW OR NEVER"

PAUL ARMSTRONG'S SENSATIONAL STAGE SUCCESS

"THE DEEP PURPLE"

NEW PATHE REVIEW—LATEST NEWS WEEKLY

TEX RICKARD'S
OFFICIAL FIGHT PICTURES

DEMPSEY

*VS.*

CARPENTIER

BATTLE OF THE CENTURY

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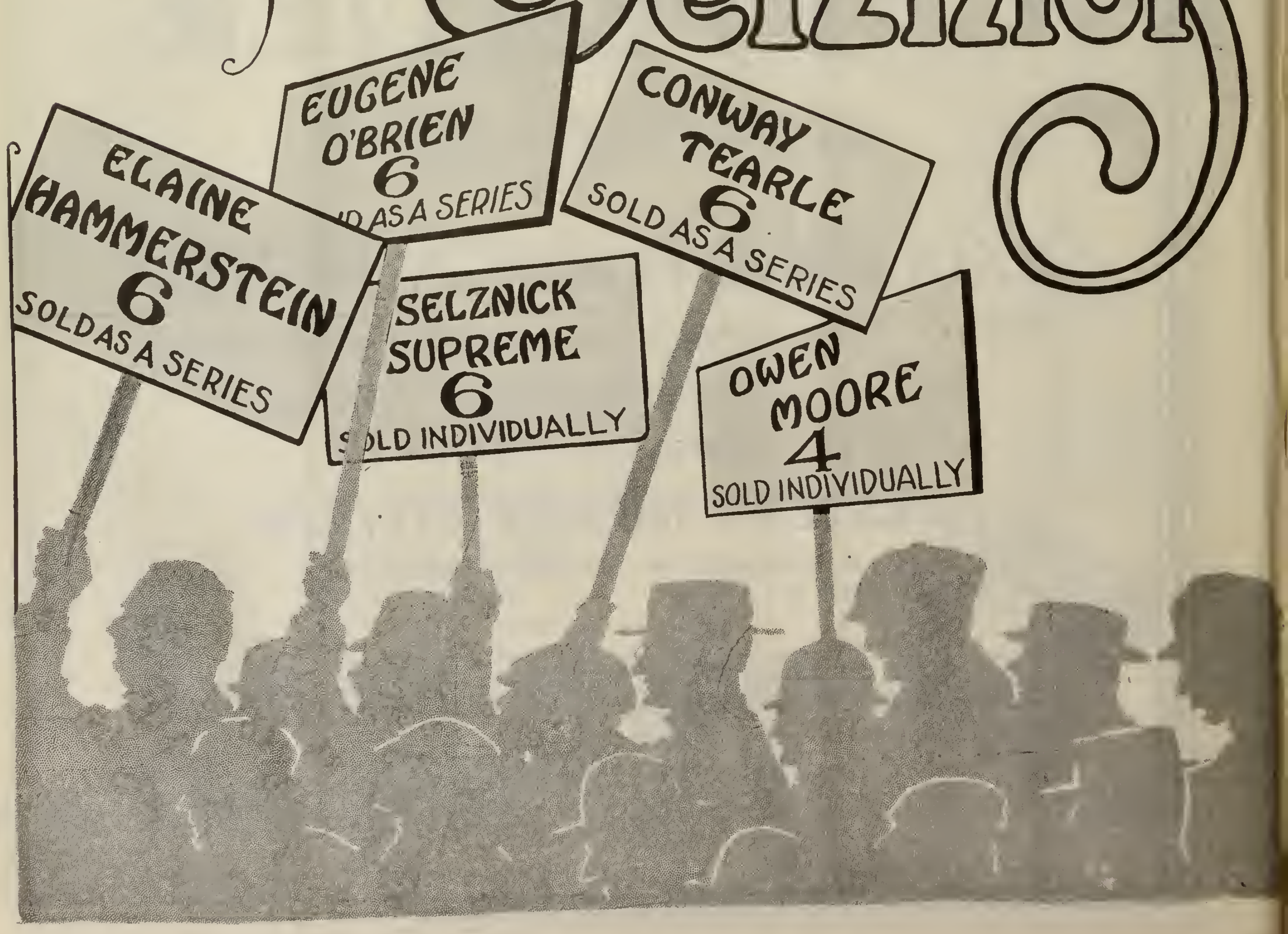
EUGENE O'BRIEN 6 SOLD AS A SERIES
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SELZNICK SUPREME 6 SOLD INDIVIDUALLY
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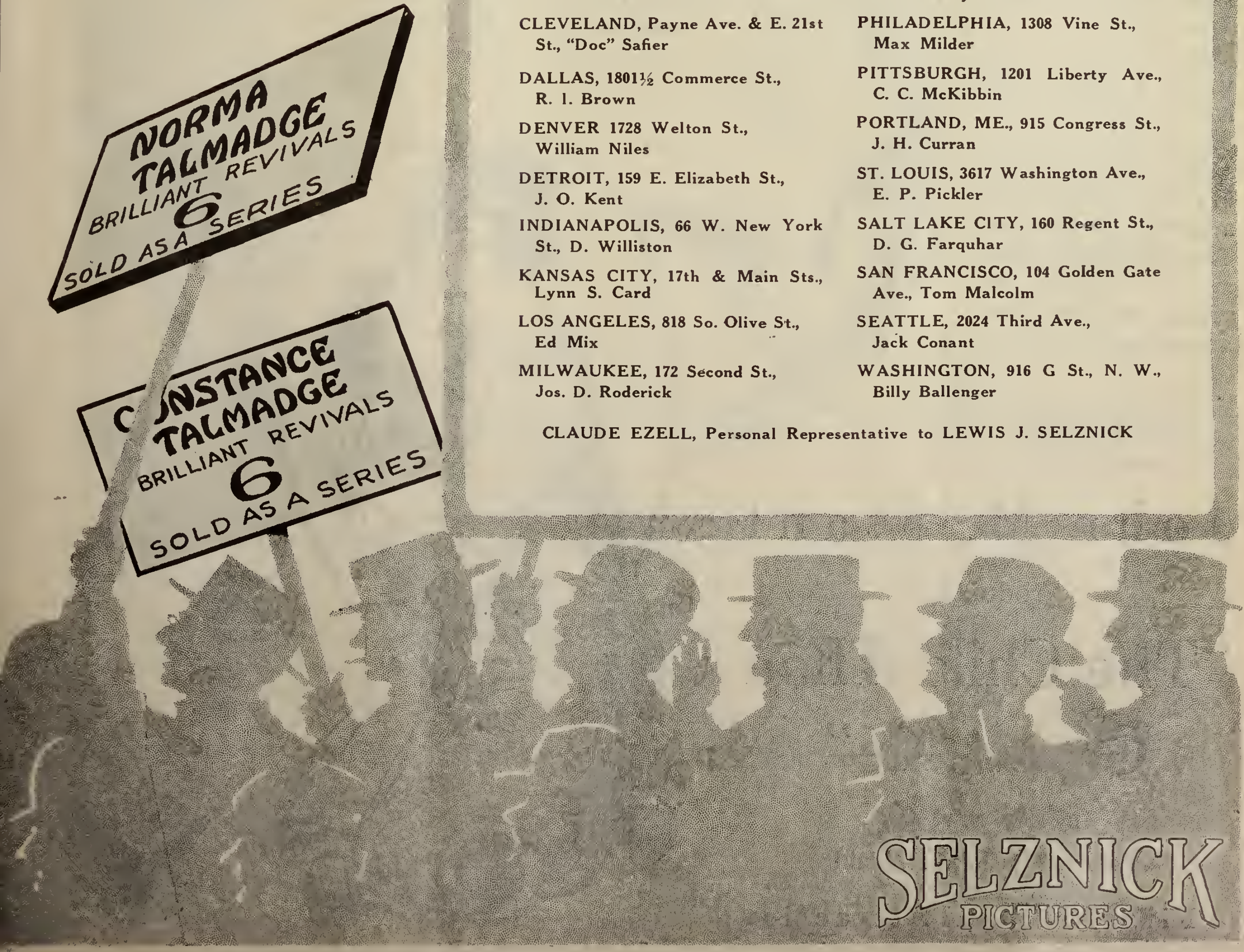


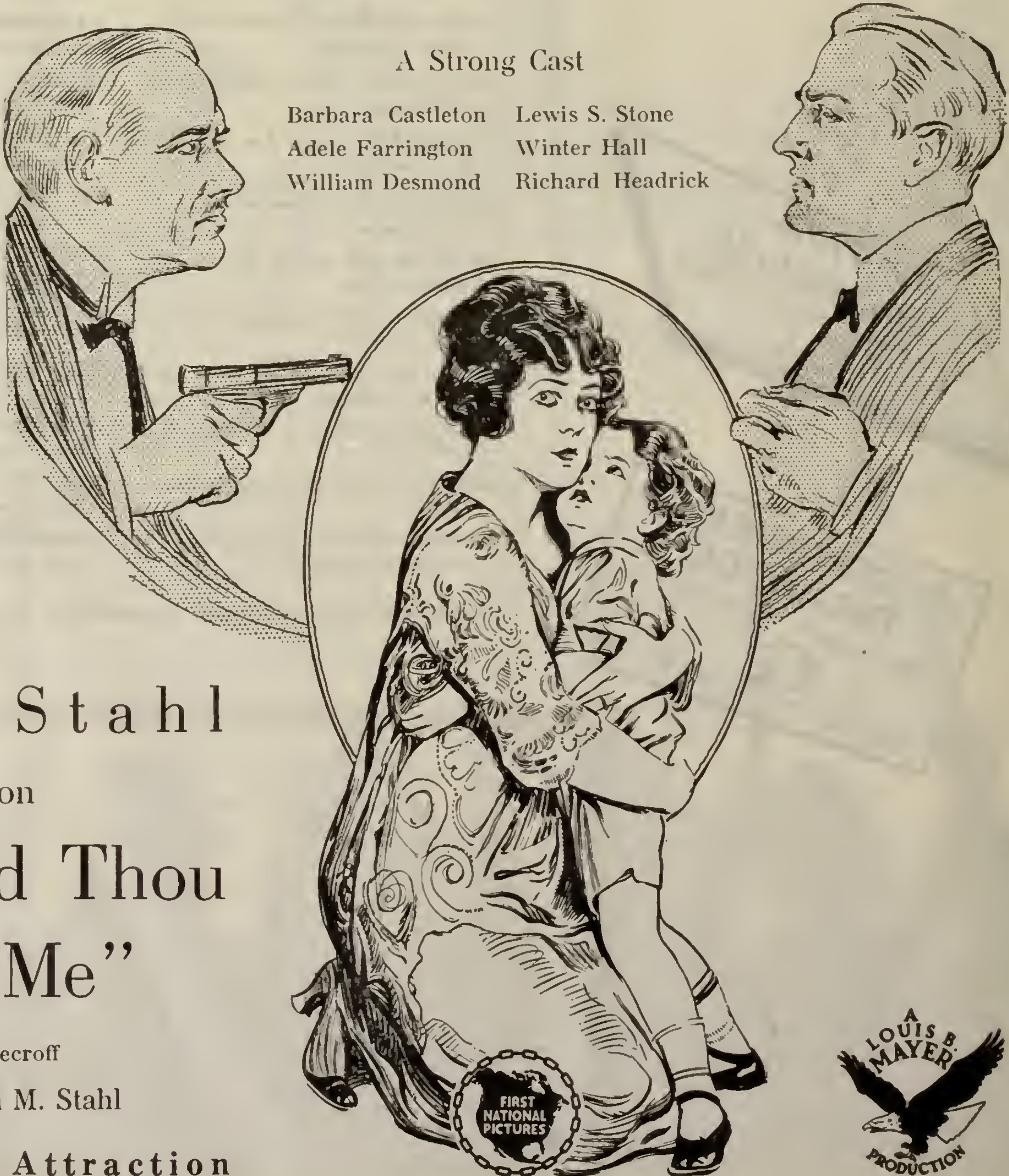
SELZNICK
PICTURES

*R. G. Allen, Superba Theatre, Raleigh, N. C.— "The First National service is our mainstay. The pictures are very, very strong drawers and the prices about one-half what others would charge for the same quality of service. THAT'S ANOTHER REASON WHY*

*There'll be a Franchise everywhere*

# A Powerful Drama With An Amazing Plot of a Wife, a Husband, and the Mutual Friend

The story of a wife who goes into marriage with a lie on her lips; a husband who finds that lie and waits; a friend who had loved the woman once—still loved her, some said—and tried to bring happiness to a home bereft of it. They, and the child, sweep to a climax of drama, surprise and amazement.



A Strong Cast

| | |
|---|---|
| Barbara Castleton | Lewis S. Stone |
| Adele Farrington | Winter Hall |
| William Desmond | Richard Headrick |

Louis B. Mayer
presents the

## John M. Stahl

Production

# "The Child Thou Gavest Me"

By Perry N. Vecroff

Directed by John M. Stahl

**A First National Attraction**

FIRST NATIONAL PICTURES

A LOUIS B. MAYER PRODUCTION

MOVING PICTURE
World

ARTHUR JAMES
*Editor-in-Chief*

AUGUST 13
1921

# *Full Speed Ahead*

IT is generally agreed, even by the most sad and sorrowful men in our industry, that the first week in September will mark the beginning of the actual return to normal conditions in the moving picture business. Theatres that have been closed will re-open at that time, and the public, which in many places has had through the hot season a vacation from the screen, will return to regular attendance.

The opening of these theatres will of necessity require the playing of pictures, and this will be the first stimulant for business. It so turns out, and very fortunately indeed for all who live by the picture business, that many splendid productions are available for these opening weeks, and that the public's first taste of amusement will be of such a character as to whet the appetite for more.

It is the confident opinion of most of the best informed men in the business that the tide will begin to rise in September, reaching its flood in March and slowly subsiding to the usual low ebb next Summer. These men, and they are hard-headed business men, believe that the coming season will equal, if not exceed, the best picture years in the screen's history. It is pointed out that the only thing necessary is confidence in the situation.

This boom season is only three weeks away, and those who hang back now will be caught unprepared unless they fully complete their arrangements and set their schedules now. We suggest to exhibitors everywhere a frank talk with their local newspapers and an arrangement for as much local advertising as their purses will permit, so that the Fall season may start **Full Speed Ahead** and continue from then on at the same pace.

It is our belief that valuable as national advertising may be, local advertising is even more important, certainly it is the method by which local theatres are filled and to disregard it is a definite business mistake.

The need of the day is enthusiastic, active attention of the exhibitor, distributor and producer to his Fall campaign, backed by hard work and a justified feeling of confidence, that this combination of effort will bring certain and very successful results.

The practical slogan for every day and from now on is **Full Speed Ahead.**

Arthur James

# *Censorship in Operation Shows*

## *New York's Example to the Nation Should Bring an End to Suppression of Liberty*

A WISE man said some time ago that fools rush in where angels fear to tread, and this sentiment is called to mind in viewing the new censor board appointed, with both eyes on politics, by Governor Miller of the State of New York. Censorship is not a novelty in the United States, but it will receive more attention from the nation from now forth because the greatest state in point of population and news importance is about to undergo the operation of its perilous experimentation.

The people of New York and through them the people of the nation have now placed over them three overlords who are to tell them what is fit for them to see. It is interesting to contemplate the experience of each one of these three political appointees and to judge from their life experience how qualified they are to engage in the business of censor.

The head of the board is an up-state lawyer. who has held political office and who doubtless was of considerable benefit in electing Governor Miller. His life training shows no acquaintance with the art of writing or with the drama, or in fact, anything which would suggest he was even remotely acquainted with the problems of picture production.

Second on the list is a political ward leader from the East Side of New York, whose first expression after he became a censor was that he wanted to use the screen to fight socialism. This gentleman is entitled to his opinion of socialism, but he nor any one else can use the screen for any such purposes as he proposes. If he knew more about the screen he would not have stubbed his toe with his first step. His life work has been split between bookbinding and politics.

The third on the list is a woman, a mothers' club organizer and a female politician who was sent to the National Republican Convention as a delegate. Neither of these latter two appointees have had any experience with the drama, or with any of the arts.

One newspaper, friendly to the politics of Governor Miller, found some solace in describing each as possessed of "common sense." From that we may hope censorship will not be as ridiculous, possibly, as it has been in other states.

Governor Miller expressed the mild belief that the board would prove self-supporting. In view of the fact that it will take in taxes from New York state alone $2,500,000 the first year, and unless the censors do not appoint too many deputies, the board may be able to pay its own way at the expense of the most taxed business in the United States.

# *Politics and Stupidity Will Rule*

## *Three Politicians With No Training for Their Jobs Begin Their Reign*

The new censors propose to guide and uplift the industry and steer it into the water of greater success. In view of the fact that none of these navigators ever has been aboard the ship, or any ship, we are moved to wonder how they are going to do it.

Censorship was imposed upon the State of New York as a result of a deliberate political plan, which had in mind revenge and revenue. Governor Miller desired to revenge himself upon those who had opposed his election, and with a supine legislature he was able to accomplish his end. He used the reformers to help him do it, and when he came to passing out the patronage he gave it to three politicians. The deputies will be political appointees, and upon the intelligence of these deputies will in large measure rest the decisions regarding the fitness or unfitness of pictures for the public eye.

Everything that the opponents of censorship claimed has been justified and we at this time make bold to write on the scroll a prediction which we ask our readers to remember in the coming months. The prediction is this:

**Censorship of the screen in the State of New York will prove such an obnoxious failure that it will be removed from the statute books at an early day.**

Those who thought that censorship would cure such ills as had beset the screen will discover that they have reared up, in seeking a cure, an octopus far more dangerous, far more evil than the thing they hoped to remedy. Censorship is not a cure. It is a separate and a far more deadly disease.

Censorship will have the effect of uniting the industry in all its branches in the State of New York first, and then later throughout the Union in a warfare for liberty of human expression that will have its effect on our entire national life.

It is among the thinkable things of the future that it may serve to restore to its original freedom the real spirit of American liberty. If this comes to pass, and we firmly believe that it will come to pass, then the censorship experiment in the most conspicuous state in the United States will have been worth all it cost.

In the meantime we must suffer and prepare for war.

ARTHUR JAMES.

## *Distribution Rights Involved in Suit on "Thoroughbred"*

A suit involving the distribution rights of the photoplay entitled "The Thoroughbred," which was produced several years ago by the New York Motion Picture Corporation, was filed on July 27 in the United States District Court.

The complainants in the action are the Triangle Film Corporation, the Film Distributors League, Inc., and the Alexander Film Corporation, and the defendant named in the action is Charles F. Ray, who is alleged to be offering the film to exhibitors at the present time.

### *Accounting Demanded*

The complaint sets forth that the New York Motion Picture Corporation contracted with the Triangle Film Corporation in 1915 to supply the former company with its output of film productions and that "The Thoroughbred" was one of the photoplays produced under that contract. The Film Distributors League, Inc., and the Alexander Film Corporation are said to control the rights to the film in certain specified territory.

Injunctive relief and an accounting is demanded in the litigation as well as the seizure of the films under the control of the defendant.

## Mogler Addresses Exchanges on Motion Picture Day

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League and vice-president of the Motion Picture Theatre Owners of America, on July 28 addressed the weekly banquet of the St. Louis exchange managers, urging local participation in Motion Picture Day, August 25. It was agreed that the exhibitors and exchange men should co-operate to make the day a success in St. Louis.

Mogler, who was requested to attend the meeting by the New York exhibitors organization, said that each state is to have its own committee. Two-thirds of the funds raised will be retained under control of the state committee.

It is believed that the local Red Cross representatives, Y. M. C. A., Salvation Army, K. C., Near East Relief and other national relief organizations will get behind the move here and help put it over big, as the more money taken in by the theatres the more there will be available for charity.

The state committee will be composed of nine exhibitors and three exchange men.

## *New England Lines Up Solid in Support of Motion Picture Day*

That the State of Massachusetts will be one of the first to roll up a 100 per cent. record in the matter of organizing for the Motion Picture Day drive was evidenced by a wire recently received by Chairman E. M. Saunders, of the National Committee in charge of the drive. The message was from the Boston committee and read as follows:

"Big meeting of all managers, including independent exchanges, today. All sold on Motion Picture Day plans. Allied theatres of this State will go through hundred per cent. Situation here most encouraging. Assured all New England will cooperate with your committee."

The above is but one of many similar communications now being received by Mr. Saunders. If present indications count for aught, Motion Picture Day—August 25—will be one that will be long remembered in the industry.

## *Cohn Made Publicity Director of Committee on Motion Picture Day*

Chairman E. M. Saunders, of the Motion Picture Day Committee, announces the appointment of Sam W. B. Cohn, well known advertising and publicity man, to the post of director of publicity for the National Committee.

Cohn has inaugurated a nation-wide publicity campaign in promotion of the big day—August 25—and he states that he is receiving the whole-hearted support of the trade journals, the A. M. P. A. and the newspapers in his work.

### *Wants Volunteers*

On account of the limited time remaining before Motion Picture Day, it is essential that all advertising and publicity men in the industry put their shoulder to the wheel, to make the day a huge success and Mr. Cohn has issued a call for volunteers to assist him with the exploitation of the project.

EAST FOURTH

*SCENES FROM ONE-REEL GAYLORD LLOYD COMEDIES FOR PATHE RELEASE. THE STAR IS HAROLD LLOYD'S BROTHER*
*Reading from left to right, they are: "Trolley Trouble," "A Zero Hero," "Dodge Your Debts," "The Lucky Number," and "Rough Seas"*

# *Exhibitors Commend Hearst for Fight Against Duty on Raw Film*

RECOGNITION of the fight William Randolph Hearst has waged in his newspaper for the free entry of motion picture film from abroad has been accorded by the Motion Picture Theatres of America. The association sent a copy of an editorial captioned, "No Man Is Fit to Be Made Czar Over Motion Pictures," that appeared in the "New York American," July 22, to the executive committee and board of directors of the national association, to the president of each affiliated state organization and to all members of Congress.

The letter of transmittal, signed by Sam Bullock, executive secretary, reads in part:

"The enclosed editorial appeared in the 'New York American,' of Friday, July 22, 1921.

"It sets forth the views of the Motion Picture Theatre Owners of America as expressed in their national convention at Minneapolis, June 27, 28 and 29, 1921, and in the enclosed resolution adopted at that time."

The resolution reads:

"WHEREAS, the Motion Picture Theatre Owners of America, in convention assembled, hereby record their unanimous opposition to a tax on foreign films. We believe that art is international, and that the patrons of our theatres are entitled to the best pictures, regardless of their origin.

"We believe that the attempt to exclude foreign films is in line with the policy of certain producers to curtail production to the injury of both the industry and the motion picture theatre-going public."

The editorial in the "American" follows:

"This newspaper is for protection for industry and labor, but not for monopoly. The Fordney bill, as reported, takes from the free list and puts a duty of 30 per cent. ad valorem upon raw film, the basis of moving pictures. Such a duty could have but one effect, which we will trace.

"About 90 per cent. of the raw film used in the United States is produced by a single company. In 1920 that company earned net profits, after Federal taxes, of eighteen and a half million dollars, nearly 92 per cent. on its capitalization. If next year it can add 30 per cent. to the price of its raw film, of which it produced 800,000,000 linear feet in 1920, its profits, already great, will be staggering. The company does not need tariff protection of its film monopoly. It is already prosperous beyond the dreams of avarice.

"But American film developers do need protection against the monopoly. They should be allowed to buy raw stock where they can get the best product at the fairest price, for that would encourage better pictures, add to the pleasure and instruction of millions of people and increase prosperity among the many workers in the film developing industry.

"It would put the monopoly on its mettle, proving that competition is a good aid to efficiency. No man, no small group of men, should be in a position to control the motion picture industry of America.

"The motion picture has become a social force of the first importance. Only by keeping open its doors of opportunity to all can it be secured against the abuses which autocratic control always develops. But if the monopoly of the raw film production is confirmed by a 30 per cent. ad valorem tariff, a single company will have the motion picture industry by the throat. The head of this one company is an able business man who has been well rewarded for his valuable contributions to society. He does not need, and it would be unwise to put in his hands, absolute power over American pictures.

"We think these are sufficient reasons why raw film should remain on the free list."

# Industry Now Realizes Cost and Annoyance of State Censorship; Permits Cost One Company $3,660

THAT the examination of films under the provisions of New York State's newest commission is going to prove an expensive proposition became clearly evident this week when the New York State Motion Picture Commission began to function. While many companies released a large percentage of their films before August 1, saved $1 a reel and also did away with the annoyance and time taken for examination, these same companies are now being called upon, under the law, to secure the permits under which the pictures can continue to be shown in New York State.

This permit calls for the payment of $2 a reel. Some of the companies have from 200 to 700 subjects for which they are making application for permits. One company seeking permits for 200 subjects has figured out that it will cost about $3,660 to get these permits. Of the 200 subjects there are about seventy five-reelers or 350 reels, which means what might properly be termed a tax of $700. The remaining 130 subjects are mainly two-reelers, entailing an expenditure by the company of $520. The company maintains three exchanges, which brings the total cost to $3,360.

Just what revenue the commission will bring to the state must necessarily remain a question which the months to come will determine. It will probably be about $150,000, basing these figures on the business of the past week and the replies which the industry has made to the commission as to the number of releases which may be expected from each during the next few months.

# Tariff or German Monopoly of Film Making, Insists Eastman

Rochester, N. Y., July 29, 1921.

Editor, Moving Picture World.
Dear Sir:

It has come to my attention that members of Congress have been circularized in opposition to the tariff on raw motion picture film contained in the House Bill now before the Finance Committee of the Senate. A great deal of this propaganda contained in the Hearst newspapers has also come to our attention and it seems only fair that you should have before you at once a brief statement of the facts in the matter.

The purport of this propaganda as far as it has come to my attention, is that this tariff will prevent all competition by foreign made film and will be used by this Company to enable it to raise its present prices on photographic film.

I desire to say as emphatically as possible that this Company has no intention, if a duty is placed on films, of advancing its price of motion picture film, and no desire to do so. There can be no better evidence of our policy in this respect than our action during the Great War. From the Fall of 1914 to the Fall of 1918, or even later, practically all foreign made motion picture film was kept out of the American market. No possible tariff could equal the embargo of the War conditions. Yet during that period this Company not only did not advance the price of motion picture film to American consumers but actually reduced it five per cent.

Neither is it true that foreign producers of motion picture film could not compete with this Company at its present prices under the tariff imposed by the so-called Fordney bill. The latest figures at hand show that the largest manufacturer of motion picture film in Germany, which is a part of the German Chemical & Dye Trust, can pay the duty imposed by the Fordney bill and easily compete with this Company at its present prices. And this they will undoubtedly do, but, if film were left upon the free list, they would very largely take the manufacture of motion picture film to Germany.

The assertion has been made that foreign made film is coated upon American made celluloid. This is untrue. All German and French film is made upon German or French made celluloid, and the main importations of photographic film come from Germany and France.

The object of the tariff imposed, therefore, is strictly in line with the protection of an important American industry, and at the same time the rate imposed is not prohibitive and therefore will be a very important revenue producer.

I trust that you will see that the misstatements which are being circulated with reference to this matter justify my calling your attention to it in this personal way.

Very respectfully yours,
GEORGE EASTMAN.

## Many Want Berth with Censorship Commission

If one is to judge from the number of applications filed with the New York State Motion Picture Commission for positions, nearly everyone in New York City has at some time or another been connected with the industry. The offices of the commission have been flooded with applications since last Monday, with about nine out of every ten persons seeking a berth as a deputy commissioner.

There will be but three of these, paying probably about $5,000 a year and expenses. The commission itself will name them and fix their salaries. A Rochester woman will probably be included in the number. The deputies will not be named for two or three weeks yet.

As for inspectors, nothing has as yet been determined. It may be that there will be no inspectors for some months to come owing to the meager appropriation that accompanied the creation of the commission. It is also barely possible that the commission will seek the aid of volunteer workers in all sections of the state to report on violations of the law, such as showing pictures which do not bear the license of the commission.

## New York Censors Ban One Reel Film of Artist Studio

Up to Thursday noon of this week the New York State Motion Picture Commission had passed on approximately a dozen pictures, with one case of complete disapproval. This came last Tuesday when one of the leading concerns submitted a one-reel picture which included many scenes purporting to have been taken in an artist's studio. The reasons for disapproving the film, the commission declared, are that it is neither artistic nor educational and furthermore that it is of a type that corrupts morals. The title was not announced.

In connection with the filling out and obtaining of permits, in some cases running into the hundreds, Chairman Cobb ruled that a typewritten list of the pictures, number of reels, etc., could be made out and attached to a printed form, serving in a way as a blanket permit for the entire list, and doing away with the necessity of filling out the long, individual permit application blank in every instance.

William Farnum has added another to his list of hobbies. It is Europe. One look at Carlsbad, and the Fox star promptly decided to extend his vacation several weeks.

Tom Mix, the Fox star, has arrived back at Hollywood, after his big time in New York City and Washington, and has started work on a new picture.

# *New York State Censors Begin Working After a Frantic Week of Preparation*

BECAUSE of Governor Miller's eleventh hour announcement of the personnel of the New York State Motion Picture Commission, that body had a frantic week of preparation, during which it organized, obtained its location, hired its office force and attempted to attend to a multitude of details. After taking the required oath of office before Secretary of State Lyons in Albany on Monday morning, it began functioning. Monday morning was largely taken up by conferences with the representatives of a dozen or more picture companies. During the afternoon the first films were examined.

There was a great Monday morning rush for application blanks and permits. These had been printed in Albany and sent to New York on Sunday. All the printed matter to be used by the New York commission is very similar to that in use in Pennsylvania; in fact, Senator Cobb and his associates in New York State had obtained the Pennsylvania blanks and used them as models.

The commission is located on the twenty-third floor of the Candler Building, 220 West Forty-second street, New York City. The Albany bureau, to be opened later, will be only a nominal one, as it has been decided to do all examination and handle all correspondence through the New York office. There will be no branch bureaus opened in other sections of the State for at least a year, and possibly not then.

Each of the commissioners will have a private office. Chairman Cobb's will be the least accessible to the public. Mrs. Eli T. Hosmer's will be to the right of the entrance, that of the cashier and bookkeeper adjoining. Secretary Joseph Levenson's office will adjoin Chairman Cobb's at the other end of the room. Desks have already been placed for deputies, though neither these nor the inspectors have been named.

In all probability there will be three deputy commissioners. The commission cannot fix their salaries. It is expected one of them will be a woman.

It will be possibly two or three weeks before the commission will decide on the number of inspectors, the salaries to be paid and a selection made. Because the law carries with it an appropriation of $70,000 for the first year, out of which all salaries, running expenses and overhead must be paid, there probably will not be any great number of deputies during the first year. When Governor Miller named the commission he expressed the hope that it would be self-sustaining—and a resume of the censoring charges shows that it threatens to be.

The censors spent all of last week in New York City, but it was like searching for the proverbial needle to locate any of them. The daily conferences were held at the Republican Club. One of the bellhops "listening in" expressed the opinion that "de world am sure goin' to de dogs." The commission did not move into its new office until Saturday morning, and even then the decorators and carpenters were still hard at work.

The hours reserved for the examination of films are 9 to 12 a. m. and 1:30 to 4:30 p. m. each day except Saturday, which will, it is announced, be a half holiday. Later the work will be divided so that three films will be viewed at the same time, the commission having obtained three projection rooms on the fifth and sixth floors of the Candler Building.

Some of the larger companies, which have a considerable number of films to be examined, were asked last Monday to specify those films which are for early release. These are being viewed first. The other films will be screened before the commission aftr the present congestion is over.

The offices will be open from 9 to 5, except on Saturdays. Under the plan of examination of films, it will be unnecessary for any company or individual to bring film to the commission until such time as it receives notification, following the filing of the application. The commission allots a screening hour or as much more as may be necessary to the company or individual, mailing or sending notification as to the day and hour when the reel is to be submitted at the projection room.

### *Is Problematical*

Just how many films the commission will be called upon to examine during the next twelve months is largely a matter of guess work. The Maryland board examines from twenty to forty reels a day, the members working alone, or in the case of questionable film, two or more together. All appeals are reviewed by the entire board. The censors in that State have no definite working hours, but average about four hours to a stretch.

The Maryland board last year examined a total of 8,539 original reels and 1,361 duplicates, comprising 4,296 subjects. Of this number, 3,449 subjects were approved, 73 rejected and 733 were passed with changes and eliminations. The receipts of the Maryland board for the year were $32,478.29, the disbursements amounting to $13,375.17, so that the profits were $19,103.12. It should be remembered, however, that the board consists of three members, each receiving a salary of $2,400. The board employs but one clerk and one projectionist.

### *Trade Lends Its Aid*

The New York State board has three commissioners, receiving $7,500 each a year, and two of the number being from outside of New York, will receive their expenses. Then there must be figured at least three deputies, several inspectors and an office force of five or six persons, so in all probability New York State will come close to spending at least $70,000 on the examination of film during the next twelve months, and possibly this sum will be considerably exceeded.

Many persons employed in various ways in the motion picture industry are at least temporarily out of work and have flooded the commission with requests for employment in any capacity, basing their qualifications not so much upon office detail as upon their acquaintance with the industry.

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## *Says Show Business in Tampa Is as Good as Ever*

Despite the wave of business depression which, it is claimed, has affected the show business in some sections of the United States, there is no slump in business at the theatres in Tampa, Fla., according to C. D. Cooley, manager of the Consolidated Amusement Company.

This concern recently took over six theatres but closed two of them, leaving four in operation in the downtown section of Tampa. It controls the amusement situation with the exception of the theatres in the Latin quarter.

Mr. Cooley, questioned on the closing of the Alcazar and Prince theatres, said: "Notwithstanding the closing of these theatres, there are more seats in downtown Tampa than there were at this time last year. The Victory, which opened last fall, seats as many people as the Strand, Grand and Bonita together. It can be readily seen that when all of our present theatres are well patronized, it is impossible to draw any unpleasant comparisons with last summer."

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## Missouri Convention Set for September 12 and 13

September 12 and 13 are the dates set for the convention of the Motion Picture Theatre Owners of Missouri, to be held in Kansas City at the Baltimore Hotel. Among the prominent guests will be Gov. Arthur M. Hyde of Missouri, Gov. Henry Allen of Kansas, and Senators Jim Reed and Arthur Capper. These men will make important talks, but their subjects have not yet been announced. Exhibitors from all parts of Missouri will be in attendance. An elaborate entertainment program is being prepared.

# To Report on Zukor Conference at Second Annual Convention of Eastern Pennsylvania M. P. T. O.

WITH every indication pointing to the most successful affair of its kind ever held locally, fourteen committees and ninety-four committeemen are actively engaged in promoting the second annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware announced for August 21, 22, 23 and 24 at Atlantic City.

The results of last year's affair are still fresh in the minds of the theatremen. From an artistic, social and financial point of view, it was the most successful of the many big affairs which the local theatremen have exploited. In response to the most universal demand of the exhibitors, the number of days this year has been increased from two to four to permit the transaction of the important business program and the elaborate list of entertainment events.

It is expected that the conference between the Motion Picture Theatre Owners and Adolph Zukor will have been concluded by this time and, if so, will be announced exclusively at this convention by President Sydney Cohen. Another issue which will be threshed out here will be the introduction of effective steps against Daylight Saving and other conditions within control that contributed to this summer's depression.

So numerous are the many entertainment events scheduled for the enjoyment of the visiting delegates and their guests that space does not here permit of a complete schedule of these features. A few of the more important events already arranged for are:

### *Big Social Program*

A monster Mid-Summer Movie Ball on Tuesday, August 23, on the Garden Pier, with numerous stars in attendance.

A banquet at the Traymore Hotel, with Senator "Jimmy" Walker as toastmaster. At this banquet, which will be the most impressive affair, will be present Governor Edwards of New Jersey, United States Senators Kenyon and Edge, Sydney Cohen, Marcus Loew, Adolph Zukor and many others prominent in the civic social and business world.

A theatre party at one of the legitimate houses, the name and attraction to be announced later.

Several of the better known sailing craft at this well known resort have been engaged for the exclusive use of the delegates and visitors.

Beach party with athletic contests for prizes.

An informal reception to exhibitors by twenty-two Philadelphia exchanges on Sunday, August 21, at 8 P. M., at the Traymore Hotel.

The turnout of theatremen is expected to exceed the most optimistic hopes of the committee in charge of the affair. Requests for reservations are already pouring in from theatremen over the entire territory.

The paramount importance of the issues under discussion, the many entertainment features promised the delegates and the reputation which this organization enjoys for handling such affairs in a big and highly successful manner, are expected to bring to Atlantic City a greater number of theatremen than have ever gathered locally in any one place at any one time.

## Fox Against Tariff; To Carry Fight to Floor of the Senate

"The imposition of a duty on foreign film entering the American market has caused extreme dissatisfaction in the minds of the better producers of the United States," declares William Fox, president of Fox Film Corporation. "An erroneous impression has gone forth that this tariff has been requested by American producers and we wish immediately to go forward with an absolute disclaimer of any participation on the part of this company in a request to the American Congress for any tariff.

"On the contrary, Fox Film Corporation took the emphatic stand that such a duty is entirely unnecessary and unwarranted. The production of motion pictures is not to be placed in the same category as industrial production, but rather in that of art, and we felt that the American market should be thrown open to the art of the world, whether it be painting, literature, the drama or the films.

"We welcomed the admission into the American market of the European product in the hope that that might serve as a further stimulus to better American production. We believe the American public should have the best productions from all countries. There should be no barrier against the brains of the world wherever they may be found serving new, interesting and entertaining pictures. By giving the exhibitor the productions of the world to chose from, he will not only have a varied and attractive offering for his clientele, but he will also compel the best efforts of the American producer to meet the competition.

"In fact, Fox Film Corporation went so far in this matter as to cause the company's general counsel, Saul E. Rogers, to present a petition and brief to the Ways and Means Committee of the American House of Representatives, requesting that no additional tariff be placed on foreign film productions.

"The passage of this measure by the House of Representatives, however, will not terminate the question, as it must still be passed on by the United States Senate. It is our determination to continue the fight before the Senate committee, and we hope to be fortunate enough to convince the Senate committee of the injustice of the passage of this measure."

*UP WHERE THE EAGLE SOARS*
*One of the thrills in "High Life," the Century Comedy, being finished by Harry Sweet; directed by Alf Goulding*

## Date Set for Meeting of Exhibitors and Zukor

A meeting has been arranged with the committee of the Motion Picture Theatre Owners of America, consisting of A. R. Pramer, Omaha, Neb.; J. C. Ritter, Detroit, Mich.; G. G. Schmidt, Indianapolis, Ind.; W. A. True, Hartford, Conn., and H. B. Varner, Lexington, N. C., and Adolph Zukor for Tuesday, August 16, following correspondence between Sydney S. Cohen, national president of the M. P. T. O. A., and Mr. Zukor as per mandate of the Minneapolis Convention.

## Kansas City Film Board of Trade Reorganizes

At a special meeting of the various exchange managers of Kansas City on July 28, the Kansas City Film Board of Trade underwent a reorganization. The elections are as follows: S. E. McCracken, Paramount, president; Lynn S. Card, Select, vice-president; Roy Young, Standard, treasurer, and Mabel Warren, secretary. Hydon J. Eaton was appointed general counsel.

The committees appointed were: executive committee, Roy Churchill, Robertson-Cole, and Joe Fox, Phoenix Films; grievance, M. E. Williams, Pioneer, E. C. Rhoden, First National, Harry Graham, Pathe, Harry Taylor, S. & T. Films, and David Blyth, Realart.

A new set of rules and regulations was unanimously adopted and it was declared that more constructive headway was made at this meeting than at any ten previous board meetings. Particular emphasis was placed upon seeing that the exhibitor with a grievance will receive official support of the board in arriving at an adjustment, thus preserving friendship between the exhibitor and exchangeman.

# *Motion Picture Business Flourishes, Says Warren, Despite Gloomy Reports*

## *Gag the Crepe Hangers and Shelve the Hearse, He Urges*

Los Angeles, August 3.

IN an interview here today F. B. Warren, president of the F. B. Warren Corporation, declared he had substantiated proof that the motion picture industry was in a flourishing condition despite the hearse driving reports to the contrary. He expressed surprise that such a gloomy state of mind existed in the men in the industry who should know better, and he cited numerous facts and figures to support his statement that the film industry was in a healthy condition. He said the crepe hangers should be gagged, as the reports of bad conditions were just talk.

"In all the years that I have been coming to Los Angeles since the picture industry took root here, I have never seen those engaged in the various phases of picture-making hynotize themselves into such an unwarranted state of depression and dejection as they have been in recent months," said Mr. Warren. "One after another, leaders in this business out here are repeating, perhaps without intent, a series of falsities and false premises to the point where they not only believe them personally, but have influenced everyone with whom they come into contact into believing them.

### *Taxes Show Growth*

"The general public knows through paying the extra pennies at the box offices that the government imposes what is known as an admission tax on theatres. During the twelve months ending May 31, 1921, the government received as its tax upon admissions and upon the film rentals that the theatre owners pay to the distributing companies, $15,779,710 more than for the corresponding year ending May 31, 1920.

"During March, April and May, 1921, the government took in from $400,000 to $800,000 more each month than it received for the corresponding months of 1920.

### *Industry Is Flourishing*

"Instead of being in a woe-begone condition, the motion picture industry of the nation is flourishing. Not alone are there the 16,000 theatres of the past year in existence, but building permits show more than 2,700 additional picture theatres in various stages of construction. This means an increase of practically 20 per cent. in the number of picture theatres of the country for the new year—just that many more channels through which Los Angeles-made pictures are to flow, at rentals in keeping with the best previous rentals ever known in the industry."

Mr. Warren stated that Los Angeles could be used as a concrete example of the conditions that exist throughout the country. He said a survey showed that what obtains all over the country could be illustrated by the facts and figures of the conditions here. "The annual motion picture needs of the so-called first-run theatres of Los Angeles alone follow:

"Grauman's fifty-two pictures; Rialto, fifteen pictures; Kinema, fifty-two pictures; Alhambra, fifteen pictures; California, fifty-two pictures; Miller's, twenty-six pictures; Clune's, fifty-two pictures; Superba, fifty-two pictures; Tally's, forty pictures; Mission, twelve pictures; Loew's State, fifty-two pictures; Orpheum, Junior, fifty-two pictures, and Symphony, fifty-two pictures.

"Averaged through the year the run of a picture at the Rialto is about three weeks; the Alhambra repeats a picture after the Kinema, but consumes about fifteen new pictures; Miller's runs average two weeks; Tally has enough runs to reduce his requirements from fifty-two to forty; the Mission runs average four weeks each.

### *Extra Requirements*

"In addition to the above figures there are these extra requirements:

"Pantages Broadway, 52 pictures; Pantages New Theatre, 52 pictures; Hippodrome, 104 pictures; Grauman's Metropolitan (when open), 52 pictures.

"In other words the theatres named actually need on the basis of their present and future requirements 784 pictures in a year and the market from all sources promises to produce not possible in excess of 550, with one-fourth of the output unfit for the larger institutions. This situation means sustained higher rentals for pictures and spirited competition to get them. This means prosperity for the producers of Los Angeles and for the individuals and institutions financing their productions.

"It may be suspected that the Los Angeles theatre requirements here in the heart of the industry are abnormal. This is not true. San Francisco has seven big first-run houses in the central city area; Seattle has eight; Portland, Ore., has seven; Butte has four; Sacramento has four; Denver has eighth; Kansas City has six; Chicago has seven downtown and one huge additional house on the north and south sides; Washington, D. C., has six or seven; Baltimore has seven; Pittsburg has six; Boston has eight, and Atlanta has six.

"Fifty trained men reported to me after visiting practically every town of more than 10,000 population in the United States that never before has the commercial outlook of the motion picture industry looked so favorable."

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## *Kansas City Productions*

Only two Kansas City uptown picture theatres have reduced their admission prices. These two houses are the Palace Theatre and the World-In-Motion Theatre. The Palace is charging 10 cents for adults and 5 cents for children. These prices are tax included. The World-In-Motion is charging 6 and 11 cents. A. M. Eisner, who recently leased the Palace and cut the admission charges, is not new in the industry. He is a former manager of the Doric Theatre and is secretary of the Motion Picture Theatre Owners of Missouri.

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Taylor E. Duncan, who enacts an important role in the big Fox spectacular production, "Queen of Sheba," served as captain of artillery through the war. His company, organized in Hollywood, was composed chiefly of motion picture actors, writers and members of related professions.

Tom Mix is to have Eva Novak for his leading woman in his forthcoming picture, "Trailin'." Miss Novak played the lead in Zane Grey's "The Last Trail," recently.

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**The way to boom business is to go after it and keep after it. Give thought to your problem and then add all the hard work you can stand. This goes for producers, distributors and exhibitors and the public will respond to real activity.**

# *Paramount to Transfer Missouri Houses August 15 to Hamburg, Koplar, Cornwell*

MAX GOLDSTEIN, real estate officer for Famous Players-Lasky, will arrive in St. Louis within the next few days to arrange for the transfer on August 15 of twelve of the Famous Players Missouri Corporation theatres to Sam Hamburg, Jr., Harry Koplar and Ben S. Cornwell. The new syndicate, which on July 15 at New York paid an option price of $10,000, probably will be known as the Mound City Amusement Company. Hamburg is to be president, Cornwell, vice-president, and Harry Koplar, secretary and treasurer. They have agreed to pay $150,000 cash on August 15, give a second deed of trust for $250,000 and assume outstanding first deeds of trust amounting to between $530,000 and $560,000.

The return of Harry Koplar to a commanding position in the St. Louis picture circles marks another turn in one of the most spectacular careers in local amusement history. A little over ten years ago Harry Koplar opened a 5-cent tent show on a vacant lot at Fifteenth and Montgomery streets. From that small beginning he gradually expanded his operations until at one time he controlled seventeen, of the leading picture theatres of St. Louis. With his brothers, Sam, Nat and Sol, he conceived the formation of a holding company known as the Greater Amusement Company, in which they interested William Goldman, who controlled the Lindell, Maffitt and other theatres. Goldman is present manager for the Famous Players Missouri Corporation. He will continue as manager.

Then Fred L. Cornwell arranged to have the Famous Players Missouri Corporation take over the Koplar theatres. After the deal was entered into much litigation and some fistic encounters interested the general public before the transfer of the theatres was finally consummated in January of this year. It has been said that Koplar received $450,000 for his interest in the theatres.

The Montgomery and Rex theatres were sold some time ago by Harry to his brother Sam. His Compton, Cherokee and Russell theatres were transferred to a South Side syndicate. Sol Koplar has since purchased a half interest in the Hostettler Amusement Company, which controls a string of sixty-five theatres in Iowa, Nebraska, Northern Missouri and Kansas.

## *F. I. L. M. Club Indorses Motion Picture Day*

The F. I. L. M. Club of New York has gone on record in support of Motion Picture Day—August 25, 1921—when Edward M. Saunders, chairman of the committee promoting the event, appeared before the organization and addressed that body in the interest of the project.

President I. E. Chadwick, of the club, immediately appointed a special committee to actively support and co-operate with the Motion Picture Day national committee.

It is anticipated by the National Committee that all clubs and similar organizations allied with the motion picture interests will follow the example set by the New York F. I. L. M. Club, and line up in support of Motion Picture Day.

## *Plans to Open Branches*

Melvin Hirsch, general manager of Aywon Film Corporation, announces that due to the large increase in the company's business and output, Aywon is considering the opening of branch exchanges in a number of key cities. The company's latest production, "Fidelity," which is described as a big feature of unusual type, is being rapidly made ready for distribution and will be offered with a full line of paper and accessories.

## *New Exchange Deal in Atlanta*

M. Mitchell, owner of the Quality Film Service of Atlanta, announces he has purchased the Atlanta office of Pearce Films, Inc., and will consolidate the two offices, handling the distribution of all subjects released by Federated Film Exchanges of America.

The new name selected for the new company is Federated Films of Atlanta. General offices are at 146 Marietta street.

Starting with just a few subjects, several months ago, Mr. Mitchell today has a line of serials, comedies and feature productions, and states he is going to offer exhibitors one hundred per cent. co-operation.

TOD BROWNING'S PICTURIZATION OF EDNA FERBER'S NOVEL, "FANNY HERSELF"

*Exhibitors helped Universal choose the film title "No Woman Knows" for this Jewel production. The unusually strong cast includes Mabel Julienne Scott, Stuart Holmes, E. A. Warren, Max and John Davidson and a host of other well-known players*

# *Removal of Seating and Rental Taxes Will Spur Business, Congress Is Told*

*By* CLARENCE L. LINZ

THE removal of the seating capacity and film rental taxes in the forthcoming revenue law will have the effect of so stimulating the motion picture business that many of the houses contemplating closing their doors will be encouraged to continue operation, members of the Ways and Means Committee were told during a hearing granted to members of the industry on July 29. The principal speakers were William A. Brady, Saul E. Rogers, Francis Holley, director of the Bureau of Commercial Economics; Samuel Berman, Harry B. Varner and Julian Brylawski.

Mr. Rogers, who is vice-president of the Fox Film Corporation, told the committee the industry is subject to every kind and every possible legislation from the states, the municipalities and all the federal taxes. It has come to the point where the state governments are following the example set by the federal government in their taxation, using the same forms and even the same amount and percentages that the federal government uses.

### *A Multitude of Taxes*

"We have got to pay every tax that any other industry has to pay and in addition we have in the motion picture industry the so-called 5 per cent. film sales tax," he said. "It is really a film sales tax. In other words, we must pay a tax of 5 per cent. on all film turnover from the distributor or producer to the exhibitors. And if the sales tax is a vicious one or undesirable in any respect, all arguments that would hold good with regard to other industries would hold good with regard to the industry.

"In the various states where they have a censorship, there is a very heavy censorship tax being paid. Under the last bill in New York it is $3 on each 1,000 feet, with an additional tax of $2 a 1,000 feet for each additional copy circulated throughout the United States. And in addition to that, not only are we compelled to pay the tax, or censorship tax on all films released subsequent to August 1, when the censorship law goes into effect, but every film produced prior to August 1, from the very beginning of production in our industry, has to pay the tax if those film are in circulation. We have to pay the tax on those films. We will have to pay a tax of $2 a 1,000 feet. The industry is willing to pay the corporation and other ordinary taxes, but it opposes the discriminatory taxes."

### *Suggests Sales Tax*

Mr. Rogers stated that "we have gotten to a point where this shifting of taxes cannot be done any more, and our industry is at its lowest ebb. You have asked what we would tax if these excise taxes were not levied; what we would recommend. I have to make this recommendation in lieu of the income derived from these excise taxes—my answer is that the only other measure that I can think of, and I have considered this matter very carefully, is the sales tax, or commodity tax.

"There is just one more thing that I want to call to your attention before I leave the subject entirely, and that is the inequality and the inequity of putting these excise taxes on a handful of industries. It should be more fairly divided among all the industries of the country; it should be spread over a greater area, and, so far as we are concerned, I do not see any reason why a mere handful should pay all of the excise taxes."

### *Varner's Views*

"This film tax is very burdensome and cannot be passed on," said Harry B. Varner, legislative chairman of the Motion Picture Theatre Owners of America. "Of course, the admission tax is passed on to the general public, but the theatres pay the film tax and are compelled to pay the seating capacity tax. There is no way out of that. We are paying greater taxes today than any other industry that I know of in this country. We pay the 10 per cent. tax and the 5 per cent. tax, which really means another 50 per cent. tax, so that we are really paying in federal taxes something near 20 per cent. of our gross income.

"If you cannot do all that we ask, we want you to do the best you can for us. At least we want the tax on the seating capacity and the film tax repealed, because it is impossible to pass it on."

Francis Holley, of the Bureau of Commercial Economics, told of the activities of his organization, saying that its pictures were last year exhibited to 34,000,000 people. It pays no taxes whatsoever; its films are admitted free of duty into the United States and all foreign countries and are transported in the diplomatic pouches of the State Department and of the foreign governments.

"Our films," he said, "are shown to the poor people. The poor people get recreation and comfort at this time from the pictures. They are shown in the parks, and I have talked with them, and they say they forget their troubles and poverty and distress due to the lack of employment. They are appealing to me now for pictures in all cities because of the closing of the neighborhood theatres where they have been in the habit of going.

"If you can hold that tax on the producers so that the producers cannot take it off when you are not looking and pass it on to the exhibitor, then you will get the tax where it should be paid. There

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# *Treasury Secretary Fails to Recommend Tax Repeals Wanted by Picture Industry*

IN his recommendations to the House Ways and Means Committee, by his failure to suggest the repeal of certain taxes, the secretary of the treasury substantially recommends the retention of the present specific taxes attaching to the motion picture industry—admissions, seating capacity and film rentals.

The committee is now engaged in considering the revision of the present revenue laws, and the treasury secretary and his assistants informed it of the needs of the government and the money therefor could be raised. Many of the views of the secretary are of marked interest to the industry.

The repeal of the existing excess profits tax is advocated, as is a reduction in the higher brackets of the individual income taxes, so that, normal tax included, no income would be subject to a greater levy than 40 per cent. This would necessitate, however, slight increases in the rates on incomes of from $6,000 to $50,000 a year.

The corporation income tax would be raised from 10 to 16 per cent., the $2,000 exemption for domestic corporations repealed. A 50 per cent. cut on January 1, 1922, in the tax on transportation, both of passengers and freight, and the elimination of this tax in its entirety one year later. A $10 federal tax on automobiles and trucks. A tax on bank checks of 2 cents. Three-cent letter postage. And the repeal of the luxury and soda water and ice cream taxes.

Chairman Fordney, of the committee, states that it may require three weeks of discussion in executive session before the proposed bill is put into shape, and that it is by no means certain that any or all of the above recommendations of the treasury secretary will be adopted.

# *Universal Against Motion Picture Day*

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Co. and in executive charge while Carl Laemmle is in Europe, issued on Monday the following statement:

"The Universal is decidedly not in favor of Motion Picture Day, nor will it have anything to do with that movement. Let's look the situation squarely in the face.

"In the first place, the exhibitors are not doing such a land office business that they can afford to give up a day's receipts or any part of a day's receipts for the Motion Picture Day fund.

"In the second place, the distributors are not having such a rush of prosperity that they can give up one day's receipts for that purpose or any other.

"In the third place, from the very beginning we have opposed this movement because it was launched without due regard for its possible consequences. Imagine the effect among crooked politicians all over the United States if such a fund were built up. The very thought of so much money would make their mouths water. They would resort to the old trick of introducing adverse legislation in every legislature in the United States, in the hope of being 'bought off' with money from a rich national fund.

"So far the moving picture industry has fought a clean fight against all sort of adverse legislation. It has won more battles than it has lost, by long odds. The very fact that it has been a clean fight, without bribery or corruption, has permitted us to hold up our heads and look every would-be crooked politician squarely in the eye. It strikes us as the height of folly to have even the appearance of evil in our ranks, for it assuredly would look as though there were something rotten in our methods if we were to raise a huge fund to fight crookedness.

"What we need in all fights against fake reformers and politicians is the active help and influence of all exhibitors and their screens for the purpose of pitiless publicity. We do not know of any occasion when the exhibitors have refused such help when properly appealed to. Let the exhibitors and distributors and producers fight each other as much as they like on all other questions, but let them fight as a unit when it comes to questions of outside interference or oppression. Self preservation will compel them to fight side by side whether they want to or not; and that is more than all the Motion Picture Day funds in the world can do.

"The Universal is out of the movement completely and will take no cognizance of it in any way whatever."

# *Sweeping Reorganization of Paramount London Producing Forces Is Announced*

SWEEPING reorganization of Paramount's producing forces in London was announced this week by Adolph Zukor, president of the Famous Players-Lasky Corporation. In the future, declared Mr. Zukor, Paramount Pictures made in Europe will be produced by the foremost Paramount directors and will be enacted by American stars and leading players.

"We have just sent over to England two of our foremost producing units, which are American methods and the American public's requirements," said Mr. Zukor. "These units are headed by Directors John S. Robertson and George Fitzmaurice. Mr. Robertson is now producing 'Perpetua,' a big, fine drama written by Dion Clayton Calthrop, one of the leading younger British dramatists. The continuity was written by Josephine Lovett and the leads will be David Powell and Ann Forrest.

### *New Appointments*

"Mr. Fitzmaurice sailed Saturday with his wife, Ouida Bergere, who will write all the continuities for his future productions. His first British production will be "Three Live Ghosts," from the successful Broadway comedy of this last season. Norman Kerry and Anna Q. Nilsson will have the leads. John Miltern, who played the title role in 'Experience,' and Cyril Chadwick, who played the role of 'Spoffy, in the original stage version of 'Three Live Ghosts,' also will have prominent parts.

"Mr. Robertson and Mr. Fitzmaurice have taken their own cameramen with them, Roy Overbaugh and Arthur Miller.

"Mr. Lasky also has just appointed Thomas J. Geraghty production manager of our London studio, succeeding Robert E. MacAlarney, who is to return to this country. Mr. Geraghty has been a supervising director at our Long Island studio. He will work under the supervision of Al Kaufman, who is in general charge of all of our European producing activities.

"Mr. Lasky has made arrangements for the return to this country in the near future of Mr. MacAlarney, Roswell Dague, who has been doing scenario work in London, Miss Mary O'Connor and Miss Margaret Turnbull, scenario writers, and Paul Powell and Donald Crisp, directors. They will return to the Hollywood studio and will be assigned productions there."

# *Removal of Seating Tax*

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is not anybody that earns $500,000 for acting twelve times a year, and I say that tax should be paid by the people who can afford to pay it."

A. Julian Brylawski, of the Cosmos and other theatres in Washington, a member of the executive committee of the Motion Picture Theatre Owners of America, said: "I want to emphasize for one moment the unreasonable burden of the 5 per cent. film tax and the seating tax from which the theatres are suffering today, and to say to you that a great deal of that distress that they labor under which necessitates their closing can be alleviated by the reduction of those two taxes.

"The idea of you gentlemen here, I take it, is to provide revenue for the government. I call attention to the figures showing that the admission tax receipts of the government last year were nearly $80,000,000, whereas you received from the seating capacity tax scarcely $6,000,000. The figures are nearer $5,500,000. The thought is, that if by relieving the burden on the theatres you permit a percentage, large or small, of the theatres that are closed or closing to reopen, will not the government gain a great deal more in revenue from the admission tax than it does by keeping them closed at the present time."

### *Brady Paints Drab Picture*

William A. Brady, president of the National Association of the Motion Picture Industry, painted a very drab picture of the present condition of the motion picture business. He dwelt at length on salaries paid to the stars. He assured the Congressmen that exorbitant and extravagant salaries have entirely ceased in the last twelve months.

Brady declared that the general depression is business was not altogether responsible for the troubles of the theatre men and stated that George Cohan had closed his theatres, not because of poor business, but as a protest against the action of the actors in unionizing. He dilated on the good work being done by the industry and suggested that Congress investigate the industry, but Chairman Fordney suggested that the government had already undertaken too many investigations.

"I think," said the witness, "that the 10 per cent. tax was put on as a war measure, and surely there is no Representative in this room who will dispute the fact that throughout the war the theatre and motion picture did their share, and there has been no charge of profiteering. There has

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# Era of Harmony and Co-operation Dawns, Senator Warren Tells Boston Convention

THE day of unfair competition on the part of the big producers is practically ended, Senator James Walker, of New York, national counsel for the Motion Picture Owners of the United States, told the New England exhibitors in convention at Hotel Arlington, Boston, July 28.

Senator Walker declared that no less an authority than Adolph Zukor had given assurances that the producers wished to work in harmony with the exhibitors hereafter. He said, however, that this new attitude was engendered not by any greater degree of affection for the exhibitors, but because of the united front which they now presented through their organization.

The meeting, at which President Sydney Cohen, of New York, presided, was attended by nearly 100 theatre owners and managers from practically every state in New England. A spirit of optimism prevailed over the return of business in the fall, and steps were taken to speed up the organization of Massachusetts with the desire of placing it on a par with Rhode Island, Connecticut and New Hampshire.

At the request of President Cohen, at the conclusion of the meeting a conference was held by local exhibitors with delegates from other states, headed by President Fay of the Rhode Island organization and ex-President Hamil of Connecticut.

In addition to Senator Walker, who was the chief speaker, brief adresses were made by Messrs. Fay and Hamil and the exhibitors were permitted to air their troubles. President Cohen explained the work which the association is doing in taking up claims of discrimination on the part of producers and straightening out conflicts over rentals and bookings. He impressed on his hearers that all difficulties should be reported to the association at once.

### Bans Moving Picture Day

President Cohen roundly condemned the suggestion for a so-called Moving Picture Day on August 25, and announced that the association had gone on record as refusing to have anything to do with it. He reported that the majority of the state organizations had voted to take similar action. According to President Cohen, the idea was simply a money making scheme originated by the producers, who planned to have the exhibitors donate half their receipts on the day in question to some charity. He said the exhibitors could less afford to give up any of their receipts now than at any previous time, with 30 per cent. of the houses dark. Furthermore, he declared that the exhibitors had never been consulted in the matter.

He also explained that Independence Month, to be held in September, was designed to help out the independent producers, but that steps would be taken to prevent any of them from taking an unfair advantage in rentals.

A rather unusual demonstration of the efficacy of the methods employed by the exhibitors' association was given at the meeting. President Cohen related an incident which had occurred in the morning, when he accompanied an exhibitor to the office of an exchange in Boston in an attempt to obtain a reduction of rentals. He told of being received by an arrogant and arbitrary young man, who curtly informed him that the company never made reductions. Asked if he were sure of this statement, the young man abruptly terminated the conversation, President Cohen said.

President Cohen declared that as a result of this experinece he would refuse to do any further business with this company. At this point a representative of the company, who happened to be present, leaped to his feet and announced that the young man spoke without authority, and that he would guarantee the reduction of rentals desired. Although somewhat surprised at the immediate response, President Cohen gracefully accepted the apology and offer of reparation.

### On Trustification

Senator Walker, who recently made a tour of the country in the interests of the association, said he had been interested in motion pictures long before he became connected with the industry.

"To my mind," said he, "the motion picture occupies a place in our civilization more important than the press, the school or even the church. For the motion picture puts over a lesson to people whom the others could not reach. Men of many different nationalities, none of whom could speak the same tongue, could nevertheless get the same lesson from the screen.

"Therefore I believe that trustification of the motion picture industry is far more inimical to the people of this country than trustification of the press, the church or the school. That is why I am in this fight. It is an extremely serious matter and it depends on the independents' staying powers. The big producers will put them out of business if they can, and you know that they have been and are still going into your field.

"Nevertheless I think that day is about ended, and the day of central distribution of films is coming. Adolph Zukor himself is authority for the statement that the producers desire to work in harmony with the exhibitors, which means that they will stop building houses across the street from yours and ordering you to sell out or close up.

"And the only reason for this respect is because you are organized. The producers have no more affection for you now than they ever had, but they do respect your power. But you can't stop now. You are not on easy street yet. You must keep on fighting.

"At the same time you exhibitors should realize that you are serving a wonderful purpose in the world. You are a great agent for civilization. You furnish entertainment at a cost within the reach of everyone, and a kind of entertainment that everyone can appreciate. I am not inclined to be maudlin, but many a mother has reason to be thankful for the moving picture theatre. There are young fellows and girls who go to moving picture theatres for clean entertainment, who might be much worse employed.

"And it has been my experience that you men want only clean, wholesome pictures, educational and uplifting in nature, that are a civilizing influence. You must continue to give the public better pictures at a low price, because after all is said and done it is the public that has made the motion picture industry what it is."

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**Pessimism will kill anything. Optimism makes the world go 'round. Begin your own campaign of optimism and hustle and you'll be surprised at your success.**

# *Nine Large Allen Theatres in Toronto Are Merged in One Firm with Capitalization of $4,000,000*

A HIGHLY important financial development in Canadian moving picture theatre circles has been the consolidation of all Allen theatres in Toronto, Ontario, into one company, Allen's Toronto Theatres, Limited, which has just been incorporated under an Ontario Provincial charter with a capitalization of $4,000,000.

Announcement of the merger was made in a letter which was sent out by J. J. Allen, vice-president of the consolidation, to all shareholders in the theatres affected on July 27. Nine large theatres are identified with the merger and the move is expected to effect a considerable saving in administration expenses as well as to improve the market position of the securities.

The present consolidation is entirely distinct from the reorganization of Allen theatre interests which took place last September, it is announced. The Canada-wide merger last fall consisted of the pooling of all holdings of Messrs. Jule and J. J. Allen, Toronto, it is stated. Of the 50 or more Allen theatres in operation, the Allens owned 21 outright and also held practically all of the common stock as well as a small share of preferred stock in the remaining theatres, which number about 30. It was these interests which the Allens sold out last September to a consolidation known as Allen's Theatres, Limited, in return for $5,000,000 of preferred shares and 200,000 shares of common stock having no par value in the new company.

The nine Toronto theatres affected by the new merger were among those whose control passed from the Allens personally to Allen's Theatres, Limited. The latter owns three of them outright, it is pointed out.

The Toronto houses affected in the latest merger include the Allen, St. Clair, Bloor, Danforth, Parkdale, College, Beach and others. These houses are all comparatively new and are handsome structures which are located at strategic points in various districts throughout the whole city.

# *138 Baltimore Picture Houses Collect $2,196,071 in Year; Have 83,121 Seats*

APPROXIMATELY $22,000,000 was spent by Baltimore people on moving picture performances from June 30, 1920, to June 30, 1921, and an increase of $193,107.28 in the tax returns was shown over the previous year in the records filed in to the office of the Collector of Internal Revenue.

A total of $2,196,071.12 was collected in war taxes from 138 picture theatres. The entire seating capacity of these theatres is 83,121. These figures show conclusively that the moving picture business in Baltimore was on a prosperous basis during last year. According to the figures, the receipts of a number of theatres are over $300,000. Some go down to $1,000.

Taking a general average, it is shown that approximately $159,135 represents the average yearly income of a picture theatre. If the average admission price is figured at 25 cents, it is shown that close to $300,000 persons attend moving pictures each day in Baltimore. The population is about 750,000.

The summer has been a very trying one for Baltimore exhibitors, but with few exceptions all have withstood the condition with confidence and a number have taken advantage of the lull to make extensive improvements in their playhouses. The larger houses, so far as can be learned, showed a marked increase in receipts as soon as the cool spell set in on Monday, August 1.

## Signs of Early Settlement in Toronto Wage Question

There is every prospect of a settlement in the wage situation which has developed in the Toronto theatre field, according to present indications. The theatre managers issued an ultimatum to projectionists, musicians and others that there must be a 25 per cent. reduction in wages to start September 1, otherwise the theatres would have to declare an "open shop."

"None of our men will be out of employment this winter if we can possibly help it," declared Business Agent Jones of the Toronto local of the operators' union.

The prevailing opinion in the musicians' union and in labor circles generally at the present time is to avoid trouble and to settle all differences without strikes on account of existing conditions.

## *Exhibitor Is Assaulted and His Theatre Burned*

Fire partly destroyed the Amuse-U Theatre at Ridgely, Md., owned by Albert W. Saulsbury, on Friday, July 29. The interior of the theatre as well as the equipment was almost wrecked by a fire which occurred on May 30. Reconstruction work was started at once and a guard watched the building while the job was under way, as it was thought then that the fire was the work of an incendiary.

The reopening of the theatre was scheduled for Saturday, July 30. Early on the morning of July 29, Mr. Saulsbury went to the theatre to see that all was well. When he reached the entrance he was knocked unconscious. Later residents who ran to the fire found him senseless in a cornfield nearby. One thousand dollars has been offered by the county commissioners as a reward for evidence which will lead to the arrest and conviction of the assailant of Mr. Saulsbury.

## *Removal of Seating Tax*

(*Continued from page 692*)

been no investigation. It was put on as a war measure."

"But you realize that we have got to pay for the war," suggested Representative Tilson.

"Quite right," added Mr. Brady, "but you do not want to pay for the war by driving a big industry out of business."

He suggested that the taxes be spread thinner by picking out a few more industries and taxing them. "When you come right down to it, we paid $90,000,000 in taxes last year; the entertainment interests of the United States. I do not know how much the gross tax was, but I figure we paid about one-fourth of the total.

"I know times are hard and I am not here asking you gentlemen to do anything for us. I know how hard it is for you to raise money and we are perfectly willing to do our bit to the absolute limit, but we feel that you are requiring a little too much from us at the present. We are putting ourselves at your mercy, saying to you that ruin is staring many of our people in the face, and we are asking you, as our Representatives, to try and help us."

Samuel Berman, of New York, representing the Motion Picture Theatre Owners of America, denied that the depression in the theatre business was accentuated by the hot weather. He also added to what Mr. Brady contended with respect to the cheap pictures. "In those days (eight or nine years ago) we had to run a one-reel picture which cost possibly $1,500 or $2,000 to make. If you opened your theatre today with a 5-cent or 10-cent picture and went back to those $1,500 and $2,000 productions, do you realize how many people you would have in the seats of your theatre with that kind of a picture?"

"The Idle Class" has been definitely decided upon as the title of the next contribution to the screen by Charlie Chaplin, according to an announcement made by the comedy genius following the completion of the filming of the final scenes of the production.

# Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

## Little Italy

(*Alice Brady—Realart—4,875 feet*)

M. P. W.—The picture is sufficiently well constructed, directed and acted to make it an interesting addition to the Realart list of releases.

N.—Pleasing little picture with Alice Brady contributing clever character sketch.

T. R.—The feature registers as a strong dramatic attraction which should prove a good box office asset.

W.—Alice Brady appears to advantage in role of Italian girl.

## The March Hare

(*Bebe Doniels—Realort—4,431 feet.*)

M. P. W.—It doesn't matter at all if you find "The March Hare" wildly improbable. It is a light but joyous story that enables Bebe Daniels to shine as an impish but adorable young person, and what more could anyone ask?

N.—Not up to Bebe's usual high standard.

E. H.—Is an entertaining little story of a harum-scarum girl, embellished with clever subtitles and excellent direction.

W.—Star does pleasing work in entertaining production.

## The Mask

(*Jack Holt and Hedda Nova—Export and Import—7 reels*)

M. P. W.—Is one of the most gripping and absorbing photoplays of the season.

N.—Tedious melodrama filled with all the old stock tricks.

E. H.—The slowness of the action and lack of "punch" at crucial moments are its principal drawbacks.

W.—State rights market gets another money-making attraction.

## The Money Maniac

(*Featured Cast—Pathe—5,000 feet*)

M. P. W.—Interesting melodrama, filmed in four countries.

N.—"The Money Maniac" is Leonce Perret's best.

T. R.—For an audience that calls for action this picture should fill the bill.

W.—Cheap melodrama makes poor production.

## Nobody's Kid

(*Mae Marsh—Robertson-Cole—5 reels*)

M. P. W.—Mae Marsh is so sincere and puts so much droll humor and quaint personality into the character that everyone will overlook her inches and forget how long it is since she "growed up." A good supporting cast and capable direction help to place "Nobody's Kid" among the worthwhile pictures.

E. H.—Pleasing and adequate vehicle for Miss Marsh.

T. R.—Possesses considerable sentimental interest of a wholesome kind.

W.—Mae Marsh in a role as only she can play it.

## Life's Darn Funny

(*Viola Dana—Metro—6 reels*)

M. P. W.—Viola Dana is bright and entertaining in Metro production of light but amusing theme.

N.—Fairly good entertainment here.

E. H.—A picture that will please, if it does not impress.

T. R.—It is engrossing and entertaining.

W.—Star tries hard to put it over but story is too slight.

## The Mystery Road

(*David Powell—Paromount—4,965 feet*)

M. P. W.—There has been no lack of effort in turning out a finished product, but only an unfortunate misconception of real screen power. Conspicuous care has been taken in focusing scenes that are really magnificent.

N.—Dull and uninteresting society drama.

E. H.—A mildly interesting story of the love affairs of a young Englishman, adapted from E. Phillips Oppenheim's novel.

T. R.—Outside of the photography, which is very attractive with its pretty shots of picturesque British country, some striking French views and glimpses of Monte Carlo, it is difficult to find anything to praise in this feature.

W.—Good production injured by poor story.

## Don't Neglect Your Wife

(*Featured Cast—Goldwyn—5,574 feet*)

M. P. W.—Is a masterpiece of photodramatic art. Gertrude Atherton has taken a hackneyed plot and wrought a vital play in which the characters live and breathe.

N.—Historical picture of doubtful entertainment values.

T. R.—Excellent direction and clever acting by a brilliant cast combine to make this a most interesting attraction.

W.—A picture showing that the eternal triangle is not new.

*ITLAIA ALMIRANTE MANZINI*

*The fomous "Sophonisba" of "Cabria," now being distributed by Associated First National*

## Nobody

(*Jewel Cormen—First National—6,396 feet*)

M. P. W.—Everybody is going to keep wide awake when "Nobody" is being shown. It is the kind of story that frequently gets into the daily papers, under the head of criminal articles, and the large body of readers who follow the records of crime in the public prints will relish this screen account of a murder mystery.

N.—Good murder mystery picture evidently based on Elwell case.

T. R.—Any audience will enjoy it and the situations that might border on the risque are only shown by inference.

W.—Good mystery story might have been given better development.

## The Great Moment

(*Gloria Swanson—Paramount—6,372 feet*)

M. P. W.—The finished picture is high class sensational drama, which will keep the attention fixed on the screen all through its six reels.

N.—First rate entertainment in Gloria Swanson's stellar vehicle.

E. H.—It is a picture that will cause talk, because of several daring situations and it is one that will certainly please the women.

W.—Has well known names and splendid production to recommend it.

## The Greater Profit

(*Edith Storey—Robertson-Cole—4,220 feet*)

M. P. W.—Is poor in plot material.

N.—No outstanding quality to redeem out-of-date theme.

T. R.—Making all due allowance for melodramatic license extended to producers of pictures dealing with life in the underworld, there is little excuse to be found for the absurdities contained in this feature.

W.—Star and production good if familiar plot is no objection.

## A Heart To Let

(*Justine Johnstone—Reolart—5 reels*)

M. P. W.—Fairly bright, clean and sweet of motive and well constructed, "A Heart to Let" is entirely different from the line of stories that has been given to Justine Johnstone in her previous releases.

N.—Light and sugary entertainment here.

E. H.—A rather conventional tale of the South. The story lacks dramatic action.

W.—Good atmosphere but story is slow-moving.

## The Land of Hope

(*Alice Brady—Realart—4,964 feet*)

M. P. W.—Alice Brady as Polish immigrant in fairly entertaining Realart production.

N.—Entertaining comedy drama, built around new and appealing theme.

E. H.—Is Alice Brady's most suitable recent vehicle.

T. R.—Is best described as mildly interesting. It is a harmless sort of picture, which depicts a series of incidents in the lives of a couple of Polish immigrants; is prettily photographed, and enables Alice Brady, as heroine, to wear some handsome gowns after she annexes a job behind the footlights.

MOVING PICTURE
World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE days go rapidly by and Motion Picture Day, August 25, is almost upon us. We note certain opposition to the plan, but we believe that this opposition should remove itself. Our reason for so stating is this. Two-thirds of the funds raised in each State are to remain with the Motion Picture Protective Committee of that State, to be expended for the purposes set forth as the State Moving Picture Protective Committee may determine.

This stipulation should forever dispose of the idea that the fund is being raised for sinister purposes, or that it will not be controlled by exhibitors in the State where the money is raised, because the committees in each State under the plan are to be composed of twelve members, and of this twelve, nine are to be exhibitors. The remaining three are to be exchangemen representing participating producing and distributing companies in each State, and it is expressly provided, if it is found desirable in certain States to increase or decrease the size of such State committee the ratio of exhibitor and exchange representation is to remain the same. In other words, the plan provides for absolute exhibitor control.

We note objection on the part of the national president of the exhibitors organization, which was set forth in our previous issue, but it seems to us that all the objections therein stated could be met if the State bodies were to cooperate.

With the men of prominence which their membership contains, their representation on the State committees would be so great that they would control the situation, and if the situation were in the control of the Motion Picture Theatre Owners certainly there could be no objection from that body.

In our opinion this is the broad way to look at this matter and one which would give full credit to all concerned, so that there would be no need for worrying about the prestige at any time.

There is so much of excellence in the idea of Motion Picture Day that it is certainly entitled to the cordial cooperation of all. Such faults as it may hold will in the course of time undoubtedly be cured to the satisfaction of all properly concerned.

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Independence month has received added impetus from W. W. Hodkinson through a handsome broadside, attractively prepared and of large size. It is done in black and red, well printed and bears on the mailing face the legend, "The Exhibitors Fourth of July." Inside is a postcard stamped ready for return, making it easy for the theatre to secure quotations on twelve subjects of importance. In line with the idea of getting out and working for business as against idleness and pessimism, this broadside is refreshing. Incidentally it is one of the finest advertising helps we have seen.

## *Heaven's Blessings On Rupert Hughes*

IT has been our homespun opinion, long adhered to and often proclaimed, that the moving picture that refreshed and recreated the minds of the spectators was the picture that fulfilled its highest mission as entertainment. We, therefore, direct your attention to Dangerous Curve Ahead, the newest Rupert Hughes production offered by Goldwyn for the Autumn season.

Brilliant to the point of fascination, this picture is to be numbered among the most diverting in screen history. Its plot is not pretentious and its villainies are not carried to the verge of heavy drama, but the delicate lightness of its surface serves to accentuate the heart sorrows and the heart appeals underneath. It was, as we recall it, Queen Elizabeth who said that life is a bog and those travel it best who travel it lightly. Rupert Hughes travels lightly in Dangerous Curve Ahead and he travels best.

A pretty girl, engaged, disengaged and re-engaged, finally marries one of the young men and it is the clear and definite analysis of her character that is the backbone of the drama. Pleasant titles, a very part of the play and not labels pasted on after its making, mosaic into the structure and charm the spectator into a gratified enthusiasm.

You abominate the selfishness of the woman but you fully understand it and you feel the force of the Hughes understanding of human character in its modern dress. Dangerous Curve Ahead is of the new type of moving picture. It evidences the importance of brains in picture making. It sets another high standard and is absolutely of, for and by the screen.

We again congratulate the Goldwyn Company, the industry and the public, and felicitate Rupert Hughes upon this charming achievement.

ARTHUR JAMES.

# "Foolish Wives" to Go Direct to Exhibitors After Intensive Exploitation in Larger Cities

RESPONDING to many inquiries from exhibitors from all sections of the United States asking how "Foolish Wives" is to be released, and when and how they will get it, Universal, through R. H. Cochrane, vice president, has made the following informing statement. Although the picture itself is not entirely ready and the date of its release not definitely set, Mr. Cochrane feels that it is time to let the exhibitors know just how Universal is going to release what Universal regards as "the greatest production it has ever made."

"Hundreds of people," said Mr. Cochrane, "have asked me how we ever expect to make a profit, or even to get our money back, on a production in which we will sink a million and three quarters of dollars before we get back a nickel. Some of these people thought the Universal was crazy to put more money into a production than anyone ever did before in the history of the business; some of them could not see and cannot yet see how we got the money to put into it at a time when many other companies were cutting down or temporarily discontinuing production altogether. But we had the money. We did not have to go out and get it. And every bit of it will show in the film when "Foolish Wives" is released.

### *Not to Be a Road Show*

"How are we going to get $1,750,000.00 out of 'Foolish Wives'? There is no doubt in the world that it could easily be done by playing it in the legitimate houses of the country for long runs. With the high cost of routing traveling companies the big theatres out of New York and Chicago are hungry for big attractions like "Foolish Wives." But there are several good and sufficient reasons why Universal is not going to get its money out of the production in this way, though several very tempting offers have been made to us looking to such a form of release.

"In the first place, we are not in the theatrical business. We have no desire to get into it. It would be inevitable under this plan. We are in the moving picture business and we are going to stay in it.

"In the second place, this plan would place 'Foolish Wives' entirely out of the reach of exhibitors of moving pictures, possibly for years. This is the furthest thing from our intention. We would not feel that we had kept the faith if we ever consented to do such a thing. 'Foolish Wives' was made for moving pictures and we feel that it will prove the best picture ever made for moving picture audiences.

"In the third place, this plan would virtually make us exhibitors ourselves and place us in competition with the very people to whom we wish to sell our product. We have steadfastly refused to become exhibitors except for exploitation purposes, even in the face of severe provocation from competitors and the lack of support in quarters where it would have been most natural to expect it.

"Universal's success in this business has been due to its recognition of several basic principles. One of them is that if exhibitors are not making money, we are not making money. And conversely, if we give exhibitors the productions and the exploitation material with which they can make money, we make money, too. We can't for the life of us figure any way to make money on 'Foolish Wives' or any other picture unless the exhibitors make money also. We have always followed out that principle and we are still going to follow it or bust.

"We have a wonderful exploitation proposition in 'Foolish Wives,' better than we have ever had before in any of our memorable successes. And there is scarcely a person in the business or out of it who does not know that there is a tremendous production coming by that name. The sincere flattery of imitation has been accorded to the 'Foolish Wives' title in a measure never approached before. But even with a full year of advertising, unprecedented expenditure, marvelous cast and story, audacious reconstruction of Monte Carlo, the magic of the von Stroheim name and reputation for success, exhibitors tell us that such a production requires the prestige of big-city runs.

"We have decided, therefore, to exploit 'Foolish Wives' in a few of the larger cities of the United States, and in them only. Then we will turn it over immediately to exhibitors. We feel and have been assured that this will be the most acceptable method of delivering one thousand per cent. of money-making picture to exhibitors.

### *Money Is Secondary*

"I cannot put it too strongly that we are not interested in this exploitation for the money we may make out of it. We are not concerned about that in the least. Even if it were necessary to lose money in some instances for the necessary exploitation we will be ready to make the sacrifice. If we can exploit the picture widely enough and cleverly enough to make it of the utmost interest to exhibitors and thereby make it possible for them to make money, a whole lot of money, we will be perfectly satisfied with our method of releasing the production.

"In order to do this, we are now making plans to play it in the finest 'legitimate' or moving picture theatres of such cities as New York, Chicago, Boston, Washington, Philadelphia, Pittsburgh, Cleveland, Atlanta, Cincinnati, Detroit, Kansas City, St. Louis, San Francisco, Los Angeles, Portland and Seattle. But our arrangements are being made in such a way that in case any exhibitor in one of these cities makes us a proposition attractive enough to fulfill our object and give sufficient number of week's exploitation to the picture in the territory, we will be only too happy to cancel our arrangements and to meet him half way.

### *Working on Exploitation*

"Erich von Stroheim has been working twenty hours a day with a corps of assistants to cut the negative to the required length and it will be ready to show to the combined censor boards of the country on August 13. Any suggestion they have to make will be embodied in the picture before it leaves the studio. At the same time the exploitation department is working just as diligently on exploitation material, and Universal exploitation is one of the by-words of the trade.

"Nothing is being spared to give the most costly and elaborate picture ever produced the most appropriate and effective advertising accompaniment which can be devised. It is our sincere belief that exhibitors will be able to retrieve some of the losses they may have sustained this summer with the money they will make on 'Foolish Wives.'

# Albert E. Smith's Arrival in West Starts Vitagraph Off On ecord; Carmel Myers Signed for Serial

ARRIVAL of Albert E. Smith, president of Vitagraph, at the Los Angeles studios of the Vitagraph Company this week signalled inauguration of the heaviest fall production in the twenty-five years of the company's existence. Mr. Smith answered reports that Vitagraph would make no more serials by announcing that Carmel Myers, Universal star, has this week signed a contract with W. S. Smith, general manager of the Hollywood studios, to star in a new serial, "Breaking Through," on which production is already under way.

The two Vitagraph executives have been in conference the past few days on a schedule of productions which will include, in addition to the Carmel Myers serial, several specials. The approach of fall finds Vitagraph's western studios busily engaged in productions of features and specials which are to follow the long list of September-October releases. Especially notable is the David Smith production of the James Oliver Curwood story, "Flower of the North," in which Henry B. Walthall and Pauline Starke head the special all-star cast.

### *Semon Enthusiastic*

In a wire to John M. Quinn, Vitagraph's general manager, Mr. Smith stated that production in the West is now going on just as fast as the recently enlarged and extra-equipped Vitagraph properties there could accommodate it. Larry Semon, he stated, is on the very final shots of his latest comedy, "The Bell Hop," and quoted Semon as saying that he was "putting everything he had" into this comedy.

Director Wilfrid North is under way in the production of "Lucky Carson," the latest Earle Williams story, adapted from the novel, "Salvage," by Aquila Kempster. Betsy Ross Clark is playing the feminine lead.

William Duncan and Edith Johnson, Antonio Moreno, Jimmy Aubrey and all other western stars of Vitagraph are now busy on some stage of production.

As soon as Mr. Smith returns from the West Coast, production will be started in the East on the special, "The Prodigal Judge," in which Jean Paige is starred. Alice Joyce recently finished "The Inner Chamber," which reviewers claim represents the apex of her screen career, and all other eastern Vitagraph units are busy.

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Doris May has been signed to play star parts in a series of pictures to be known as Hunt Stromberg Productions for release through R-C Pictures Corp.

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Edna Purviance is playing her first dramatic part in a picture called "Grand Larceny," under direction of Wallace Worsley at Goldwyn.

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Helen Eddy has purchased a lot in Beverly Hills, upon which she plans to build a bungalow in the near future.

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Mary Thurman has replaced Jackie Logan as leading woman for Dustin Farnum in his first new starring picture for Fox, which is being made under the working title, "The Primal Law." William Lowry, Glen Cavender and Alan Cavan also have been engaged to play character roles in this production.

# *M. P. T. O. A. Says that Exhibitors Are Strongly Opposed to Motion Picture Day*

ACCORDING to a statement issued from the headquarters of the Motion Picture Theatre Owners of America, there have poured in from every part of the country telegrams, letters and long distance 'phone calls expressing a tremendous wave of resentment against the tactics employed by the National Association of the Motion Picture Industry" and the sponsors of "Motion Picture Day."

In every instance the exhibitors have expressed themselves as thoroughly indignant, the statement said, at the demand made by the sponsors of the scheme to turn over fifty per cent. of their receipts on this day.

The statement continues:

"The theatre owners of the country are indignant at the demand made without their respresentatives or themselves being consulted on such a propositoin. The exhibitors and organization leaders feel that the entire proposition is branded with hypocrisy and a woeful lack of sincerity. This, they feel, is displayed in the manner in which the promoter of the scheme seeks to tie up worthy humanitarian and charitable causes with a 'war chest' supposedly to be used by the association to fight hostile legislation.

"Exhibitors have received no intimation of how the money thus handed over to the National Association of the Motion Picture Industry would be spent. Couched as a demand almost, rather than a co-operative request, exhibitors are unanimous in condemning every phase of the pernicious scheme to raid their box offices for the upkeep of an association that has proved inimical more than once, and that has never displayed a wholesome desire to co-operate with the organized exhibitors of th enation. At present writing the scheme is dead.

'The national officers of the Motion Picture Theatre Owners of America feel that it is a dangerous expedient for the motion picture industry to raise funds in this way for the purposes and reasons given by the promoter of this scheme. It will result in 'strike' legislative bills being introduced in all parts of the country and the representative of the National Association would be sent on to help 'kill' this legislation.

"The Motion Picture Theatre Owners of America unhesitatingly condemn this movement. This conclusion has been reached only after a careful investigation into the plan advocated, its merits, its purposes, its inception and its backers. The careful consideration of all the facts and circumstances causes the organization to condemn the N. A. M. P. I. Motion Picture Day as now proposed."

Chairman Edward M. Saunders of the Motion Picture Day Committee, on the other hand, said that his committee was receiving splendid support from all over the United States and that the program would be carried out.

# *Goldwyn Reorganizes Editorial Group; Paul Bern Succeeds J. G. Hawks as Head*

A RE-ORGANIZATION of Goldwyn's editorial department has been put into effect. Paul Bern is named editor-in-chief, succeeding J. G. Hawks. Ralph Block, head of the editorial and scenario departments in the New York office, has been made associate editor. The staff of readers in New York will continue under his direction. Clayton Hamilton, who for the past year has been connected with the studio editorial force as adviser, has also been named an associate editor.

The re-organization of the department was announced by Abraham Lehr, vice president in charge of production at Culver City, at a dinner to studio executives given at the Los Angeles home of Samuel Goldwyn, president of the corporation, last Saturday.

The naming of these three men as heads of the editorial department is in accord with the Goldwyn policy of giving young men important positions with the company. Mr. Bern is thirty-one, Ralph Block thirty-two and Mr. Hamilton is in the thirties.

"Younger men are being placed in positions of responsibility in this general reorganization," said Samuel Goldwyn, president of the corporation. "As a result the departments are stronger and more progressive than ever.

"What this industry needs is ambitious, vigorous, imaginative youth that will portray life as it is today; men who will grow with this newest of the arts; men who know the old technique but who will be constantly seeking the new."

At the dinner were Abraham Lehr, vice president; M. D. Gardner, H. E. Edington, Paul Bern, Ralph Block, Clayton Hamilton, Charles Kenyon, Julien Josephson, Lewis W. Physioc, Cedric Gibbons, J. J. Cohn and J. A. Jackson.

# *Eastern Pennsylvania Exhibitors Begin Big Battle Against Moving Picture Day*

HOT shot against Moving Picture Day as "an attempt by large producers to either disrupt or curb the activities of the M. P. T. O. A." is being fired by the Motion Picture Theatre Owners of Eastern Pennsylvania. Southern New Jersey and Delaware in the form of a letter to exhibitors, signed by President John S. Evans. It follows:

*Exhibitors Beware—and Act*

*Read Both Sides of This Letter Carefully*

A move is on foot which we consider an attempt by large producers to either disrupt or curb the activities of the M. P. T. O. A. and an effort to get exhibitor's money under their control, and handled in favor of manufacturers with no consideration for independent exhibitors.

They want to create a day known as MOVING PICTURE DAY and have designated August 25, 1921, and their idea is to furnish film free of charge and the exhibitor is to give 50% of his receipts to a fund.

Herewith is a list of companies forcing this issue:

FIRST NATIONAL PICTURES,
ASSOCIATED PRODUCERS,
ELECTRIC THEATRE SUPPLY CO.,
FAMOUS PLAYERS-LASKY CORP.,
GOLDWYN DISTRIBUTING CO.,
REALART PICTURES,
FOX FILM CORPORATION,
METRO PCTURES CORP.

They will try to get you to sign a contract having a clause to the effect that part of the money goes to CHARITY. We can see in this a blind or cloak to stop people from arguing against it—So don't be fooled or tricked by these flimsy pretexts.

They may within the next few days have their salesmen or through the aid of the mails try to get you to sign the agreement. If you want to preserve your rights and independence *do not sign;* it drives a nail in your own coffin.

Plainly speaking, we feel this to be the most diabolical and subtle scheme ever conceived by big producers to throw dissension into our ranks and try to prevent us raising money for our own cause. Decent exhibitors like ourselves do not fear this, but will repudiate it. It only makes us fight harder, more honorable and come forward quicker with funds to protect ourselves.

It will be the means of us securing the membership and support of the few remaining self-respecting independent exhibitors in the country that are not yet affiliated with us.

Remember our organization, the M. P. T. O. A., was the one that defeated all adverse legislation to our business at Harrisburg and Trenton last spring, and it was the manufacturers' clique who, through their representatives, orginated several of these bills and tried to throttle us.

Our organization demands a square and upright deal for everyone in the industry. The sooner the big clique of manufacturers, their subsidiaries, hirelings and pawns realize this and start to play along the same lines the better off they and all of us will be.

Exhibitors in this territory through our own organization are fully capable with both brains and money of taking care of themselves and do not need the help of manufacturers, like they suggest.

*The Highest Honor Among Exhibitors To-day Is to Belong to the M. P. T. O. A.*

Very truly yours,
M. P. T. O. of Eastern Pa., So. N. J. & Del.
JOHN S. EVANS, President.

WAIT AND HELP INDEPENDENT PRODUCERS DURING SEPTEMBER

# *Robert Edgar Long Sues Albert Grey Over Book*

Controversy arising out of the publication of a souvenir booklet bearing on the motion picture, "Way Down East," has resulted in the bringing of a suit in the New York Supreme Court by Robert Edgar Long against his former colleague, Albert L. Grey.

Long alleges that in August, 1920, he entered into an agreement for the origination, publication and sale of the book in question, Long to furnish the skill for the composition of the reading matter and to design all the art layouts, Grey to finance the venture and attend to the printing and exploitation of the book.

Long complains that the half of the profits he was entitled to under the contract have not been forthcoming. He asks for an accounting of all the proceeds received by Grey from the sale of the book.

# Business Conditions Improving, John Storey Discovers on Trip; Big Boom to Begin in September

JOHN E. STOREY, sales manager of Associated Exhibitors, Inc., returned to New York after a trip through the eastern branches of that organization, absolutely confident that September will mark the beginning of one of the most prosperous seasons in the history of the industry.

He conferred with many leading exhibitors, as well as the branch executives of the Associated, and he states that the big exhibitors are all confident of excellent business in the fall. They are in many cases renovating their theatres and making extensive preparations.

In the course of this trip, Mr. Storey visited New Haven, Boston, Albany, Buffalo, Detroit, Chicago, Cleveland and Pittsburgh. Among others, he conferred with Harold Franklin, of Buffalo; Barrett McCormick and Paul Gusdanovic, of Cleveland, and J. B. Harris at Pittsburgh. He found that these men had voiced the sentiments of hundreds of other exhibitors in stating that the exceptionally hot weather, combined with economic conditions, had been responsible for such falling off in the motion picture business as had been evidenced. With the passing of the hot weather and the coming of revived business in the fall, they are certain of great improvement.

"One of the outstanding facts apparent to anyone travelling through the eastern section of the country at this time, is the increasing optimism of business men as to the certain return of healthy conditions," said Mr. Storey. "My observation applies only to the eastern states, but my information from district managers from the South and the West is along the same lines, and I am confident that business in general has turned the corner and is well on the upward swing.

"General business felt the effects of the recent depression long before the motion picture industry got it. It is a well known fact that theatres were crowded and the motion picture business was, in general, in actual boom, when other industries were going through the worst of their trials. The motion picture industry felt the depression last and might never have encountered it, in a serious way, if we had not run into the most extraordinarily hot weather of any summer in recent years.

"As the depression did not come to the motion picture business until long after it affected other industries, I firmly believe its recovery will come quickly on the heels of a return to better conditions in all business. That will be this fall."

## Brings Suit for $336.39

Suit has been filed in the N. Y. Supreme Court by Samuel Falk, of 291 Broadway, on behalf of Henry J. Levy and Louis Pellenberg, doing business under the name of the Tire Specialty Company, in which they seek to recover $336.69 from the Reel Delivery Service Co., Inc., Rudolph Sanders, president of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, and the People's Trust Company.

## Says Agent Took Money

In a suit brought in the N. Y. Supreme Court, Frederick J. Harrison is made defendant in an action brought against him by Jacques Cibrario, as president of the American Sensitized Film Co., Inc., of 725 Seventh avenue.

Cibrario charges that while acting as his agent, Harrsion appropriated a certain amount of money belonging to Cibrario.

# Organs to Replace Orchestras in Kansas City Unless Wage Cut Is Accepted; Minimum at Present $50

KANSAS CITY exhibitors have demanded that union musicians accept a 20 per cent. wage reduction on July 31, according to Dan Cairns, secretary of the local union of the American Federation of Musicians. Mr. Cairns said he had received notices from the managers of the large downtown picture houses stating that orchestras will be discarded for organs starting August 1, unless the musicians agree to the wage cut.

The union has contracts with the managements of the Orpheum and Shubert theatres and it is said that an understanding has been reached with Cyrus Jacobs, manager of the Globe, and the Dubinsky Brothers, owners of the Grand, to use orchestras under last seasaon's terms.

It is probable that the two burlesque houses, the Century and Gayety, will operate under the open shop plan. The wage cut will be in force at the Gayety.

### $50 *Minimum Wage*

Organ music will be used at Frank L. Newman's three downtown theatres and the Liberty and Doric if the musicians refuse to meet the pay cut, Cairns said he had been informed in letters from managers. These theatres have always featured orchestras as part of the show's attractions. The Newman Theatre boasts of an orchestra of forty players.

The minimum wage scale now is $50. When the contracts were signed last year the union asked to have the scale raised to $55, but the managers pleaded "hard times" and the union agreed to the $50 scale. It is intimated that the managers are to lower admission prices and that they cannot pay the musicians the present scale of pay. Cairns said that the union will not act on the proposal to cut the wage scale.

## Russian Government Sues J. R. Cibrario and Banks

The novelty of having Russian Soviet government appear as the complainant in a suit in the New York Supreme Court, was disclosed by the Russian Socialist Federated Soviet Republic, through its attorney in fact, Rose Weiss, against Jacques Roberto Cibrario, of 725 Seventh avenue, the National City Bank, Astor Safe Deposit Co., Bankers Trust Co., Powers Film Products, Inc., Banca Commerciale and several others, including the two companies of which Cibrario is president, the American Sensititized Film Co., Inc., and the Transatlantic Film Company.

As only the summons in the case was filed by Charles Recht of 110 West Fortytieth street, the nature of the suit brought by the Russian Soviet government is not disclosed. The are rumors, however, that when the complaint is filed it will show that the Russians are suing to recover money advanced Cibrario for the production of motion pictures in Russia.

Some color is given to this by the fact that Cibrario is now suing in the New York Supreme Court, the Powers Film Products, Inc., claiming he paid them nearly $250,000 for film of a high grade to be used by him in the production of motion pictures in the Russian Soviet Republic, but that when these raw films arrived there, they were found to be defective and useless for the purpose intended.

## Eleven Incorporations for $226,000 in New York

Eleven companies incorporated and filed the necessary papers in the Secretary of State's office the past week, to enter the motion picture business in New York State. The capitalization represented in these companies amounts to $226,000, the amount of capital stock noted in each paper running all the way from $1,000 to $60,000, as shown in the certificate filed by the Polart Corporation, of New York, capitalized at $60,000, with Benjamin Brozonocicz, John Stokowski, of Brooklyn, and Anna Eichel, of New York, named as the directors for the first year.

The other companies receiving charters this week are: Kinokraft, Inc., $25,000, Helen Fein, Minnie Jacobson, Hyman Oppenhein, New York; Caderhurst Construction Co., $30,000, Moses J. Moss, Far Rockaway, L. I.; L. N. Moss, Lloyd M. Craft, Cedarhurst; 63rd Street Theatres, Ltd., $50,000, Nathan April, A. B. Stupel, Charles L. Fleece, New York; Scenario Supply Corporation, $5,000, John C. DuBois, Walter Hahn, L. Y. Cohen, New York; S. and V. Theatre Co., Inc., $20,000, S. J. Saphier, J. H. Steinman, New York; Nathan Vinegard, Long Branch, N. J.

Film Negative Holding Corporation, $10,000, C. A. Dunham, Dorothy W. Martin, Ferdinand Wolf, New York; Raven Screen Corporation, $10,000, Frank A. Raven, Watervliet; Albert L. Raven, Mount Vernon; Ellis O. Friedman, New York; Callaghan Publicity Film Service, $5,000, George H. Callaghan, New York; W. A. Clay, Pelham Manor; Agnes P. R. Boyd, New York; Nyack Amusement Corporation, $10,000, Albert Strauss, J. E. Engerfeld, New York; Isaac Abramson, Jersey City; Bray Productions, $1,000, J. R. Bray, J. R. Rubin, Norbert Ruttenberg, New York.

## Crescent to Show Road-Show Pictures

A radical change in the policy of the Crescent Theatre, Syracuse, has just been announced by Phil Smith, the owner. The Crescent, which has heretofore been showing Paramount specials, will be turned into a road-show picture house and will open August 28 with "The Four Horsemen of the Apocalypse," which will be shown for four weeks on a percentage basis, at $1.50 top. This marks a new epoch in motion picture history in Syracuse. It will be the first time a road show picture has ever run in Syracuse for four weeks at $1.50 top.

### *Makes Prediction*

Following the Four Horsemen, Mr. Smith will show "The Affairs of Anatole" for three weeks. He predicts that within a year there will be a house showing pictures of this kind in every city in the United States having a population of 200,000 or more.

"I intend running the biggest moving pictures made," said Mr. Smith. "The day of the successful road show picture has arrived and the exhibitor who grasps the situation quickly will be the one to make big money."

## Jean Riley Hurt

A broken nose, fractured skull, severed artery, several cuts, and the loss of about two quarts of blood are some of the misfortunes of Jean Riley, film actress, suffered when the car in which she was driving with her husband, W. F. Mooney, struck a telegraph post in the street near their home on McCadden Place in Hollywood last Sunday morning.

# News of the West Coast

By A. H. GIEBLER

## New Series of Westerns

The McKenzie Productions, recently organized in Los Angeles for the purpose of filming a series of five reel modern Western comedy dramas, has started work on the first picture of the series at the Balshofer studios in Hollywood. It is being made from a story by Eva Hazlit, entitled "Freshwater Jack."

The principal parts will be played by Olin Francis and Estelle Harrison as leads, supported by May Foster, Claude Tayton, Ward Wing, Otto Nelson and Little Fay McKenzie, noted for her work in the principal child parts in the C. L. Chester "Snooky" comedies. Robert McKenzie will direct. The same cast of principals, and more than 300 western riders and extras will appear in the entire series. Distribution will be handled by C. O. D. Blanchfield.

## Universal Vacations

As each unit completes its current production at Universal City, the members of that unit will be given their vacations to last until September 1. Production has been steady and continuous at the big film plant right through the dull times, and as several of the units have just begun on new pictures, the plant will not be idle altogether for any length of time.

## Carmel with Vitagraph

Carmel Myers, former Universal star, was signed this week by President Albert E. Smith of Vitagraph to play the featured role in a fifteen-episode serial to be directed by Robert Ensminger. "Breaking Through" is the title of the serial, and the signing of Miss Myers for the star part followed the arrival of Mr. Smith from the East.

## Bentel Takes Film East

George R. Bentel left Sunday for New York to deliver the print of "The Half Breed," just completed by the cutters and editors, to the eastern offices of the Oliver Morosco Productions. Mr. Bentel is manager of the Oliver Morosco Productions, and his opinion is that "Linger Longer Letty" will be the third production to be made by Morosco, and that Charlotte Greenwood will be featured in it. "Slippy McGee," the second production, has been filmed mostly in Natchez, Miss., and there remains but some interiors to be made in the studio.

*A TYPICAL STUDY*
*Of Wesley Barry in Warner Bros. "School Days"*

## Hart to Return

William S. Hart, who a few months ago gave up his studio and moved his personal effects into an office, where he is to be found most any day writing stories, articles and moving picture plays, has let it be known that by next February he will be back into the film producing field. He says he will not attempt to make more than four productions a year, and that they will not all be Westerns.

## New Alliance

Elinor Glyn, famous English novelist who has just completed her contract with Famous Players-Lasky, has just made known her alliance with the Ruby Hill Productions. Under this new arrangement, Mrs. Glyn is to have entire supervision of the stories, cast and director. The productions, of which there will be four to be produced in one year, will be made from original stories written specially for the screen by Mrs. Glyn, and the first will be called "Six Days."

## Lloyd to Produce

Frank Lloyd, now finishing his last picture for Goldwyn, will take a vacation with his family in the Hawaiian Islands, and, when he returns, will begin the production of films on his own account. Mr. Lloyd has two stories in mind, one of which will be used for his first production, and he has also two offers from distributing companies for his output.

## Add Two Theatres

West Coast Theatres, Inc., in conjunction with the Venice Amusement Company, has purchased two more theatres, the Art and the Pavillion, from F. R. Fancher, of Redondo Beach, to add to its chain. Harry Wolf, manager of the Capitol in Rodondo, also a West Coast house, will take charge of the new houses this week.

## Departures

Jesse L. Lasky and his family left this week by steamer for San Francisco, where they will leave by motor to travel through Oregon and Washington.

Cecil DeMille, who has completed his latest Artcraft production, and will not begin another until September, has gone on a ten days' yachting and fishing trip.

## Arrivals

Roscoe Arbuckle, who with his director, James Cruze, and his leading woman, Lila Lee, have been in Chicago making location scenes for "Freight Prepaid," returned this week and will complete the picture at the Lasky studio.

Constance Binney has come from New York to play the star part in "The Heritage of Delow Marsh," a Realart feature to be directed by Maurice Campbell.

Irvin V. Willat returned on Sunday with his company from San Francisco, where he made mystery and intrigue scenes in the Chinese quarters for "Fifty Candles."

## National Wins Suit

The suit brought by Marion H. Kohn against the National Film Company for a business settlement involving $112,000, was settled this week in favor of the National Film Company by a decision given by Judge J. P. Wood, before whom the case came up on an appeal taken by Mr. Kohn from the original trial, at which time a non suit plea was sustained.

## Simmons Brings Suit for $7,750 Against Perret

Alleging that commissions amounting to $7,750 are due him for the sale of the motion picture play, "Lafayette We Come," Ira H. Simmons, through his attorneys, Goldsmith and Rosenthal, has brought suit in the N. Y. Supreme Court to recover this sum from Leonce Perret.

According to the complaint on file in the County Clerks office, Simmons says Perret, who was the producer and owner of the picture play in question, employed him to procure a purchaser for the film, the compensation to be ten per cent. of the purchase price. Simmons says he succeeded in getting the Affiliated Distributing Corporation to buy the play for $77,500 on September 1., 1918, but that he has been unable to collect his fee.

## Cancels Attachment

Justice William P. Burr, of the N. Y. Supreme Court, has cancelled the writ of attachment against property in this jurisdiction belonging to the Robertson-Cole Distributing Corporation, which he granted on July 26 last, in a suit brought against the motion picture concern, by the Ritchey Lithographing Corporation. The latter sued to recover $4,427.09 for lithographic advertising material, supplied by them to the Robertson-Cole concern, for which it is claimed they have not received payment.

*WILLIAM RUSSELL*
*In the Fox production, "Singing River"*

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Got a Two Weeks' Run for "Peck's Bad Boy" By Making His Appeal to the Children*

FRANK A. NEWMAN, of Kansas City, knows how to go after business, and through shrewd selling he got two weeks out of First National's "Peck's Bad Boy" with Jackie Coogan.

He knew that this was a picture that would please the children, and he made his drive on them, offering low priced matinees to get them all in and reaping his reward on a large night business when their enthusiastic chatter sent the older folks down.

The half-priced matinees were featured in all the advertising, and for the first week he added a little girl of six who had figured largely in local entertainments. She was dressed as Jackie in the play, and sang the song written for the film.

### *Local Name Pulled*

This youngster drew almost as much business as Jackie, for she was widely known and the other children wanted to see her in a "real" theatre, so they all begged to come.

It was no uncommon thing to see a car roll up with a nurse and three to six children, and more than once the same car was noted a day or two later with the older folks. The show pleased the children, and they put it over with their elders.

Most men and women recall the Peck stories or the play based upon them, and they came for old times' sake.

### *Got a Church*

Then Newman pulled his star stunt. He invited 200 children from one of the largest and most conservative churches in town to come in a body as his guests.

This created a deal of a stir in the church, but the vestry or whatever their governing body was called, decided that the picture was one the children could see without detriment to their morals, so they came, every last one of the two hundred, and that assured other anxious parents and helped the second week's business, when the picture was taken to the second house. It even brought pulpit mention.

Newman did not try a newsboy parade or any of the noisy stunts. He studied the picture, figured that he could sell it through the children, and then made a drive on the kiddies. Both the Newman and the Royal theatres had all they could handle.

It is just as easy to sell quietly, if you have the right article to sell, and to show how little is required, Newman made a second week feature of the fact that Irvin S. Cobb had written the titles, and even this mild excitement brought fresh business.

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## *Vogel Did Barking for Lobby Ballyhoo*

Amike Vogel, the Seattle Paramounteer, was in Portland when one of the smaller theatres was playing "Deep Waters" and ballyhooing with a diver who donned the diving dress to get a crowd.

Vogel felt that the stunt was not getting them all, so he got up on top of the box office and started to "lecture" in a fashion he learned on the Nat Ross Carnival Show, and pretty soon he had traffic stopped.

That encouraged him so much that he waited around for the next show and when he raised the crowd, he took the diver over to a manhole and dropped him into the sewer, and the newspapers gave a neighborhood house as much publicity as the big downtown theatres got.

That's Amike. He wants one hundred per cent. or nothing, and he is not satisfied with nothing. It may not be dignified, but so long as it is profitable, dignity can run for the well known Sweeney.

## *Albert S. Nathan Is a Second-Story Man*

Most of the New England towns seem to run to double deck shopping sections. The business district is small and to give all merchants a chance, stores are opened on the second floor. There is the suggestion that the second story is less expensive and therefore the goods are cheaper, with the result that in some towns the second floor is the choice location.

Albert Nathan, Paramounteer in the New Haven district, took advantage of this fact to overcome a shortage in billboards. He got a couple of vacant stores and one loft used for storage, and obtained displays that were not only prominent but which were guaranteed against a washdown. The windows of the music store shown here might have been made to order for two threes and a six, and the others were as good.

Nathan of course tied up with the Auto Club on "Too Much Speed" and they sold the city authorities. It was not exactly a campaign, but the warning hand was prevalent all over town for several weeks before the picture played the Rialto, and the theatre hooked in with the display shown in the cut. This suggests an effective lobby with the auto cutout masked in cut foliage and it is also good for a stand along favorite auto runs.

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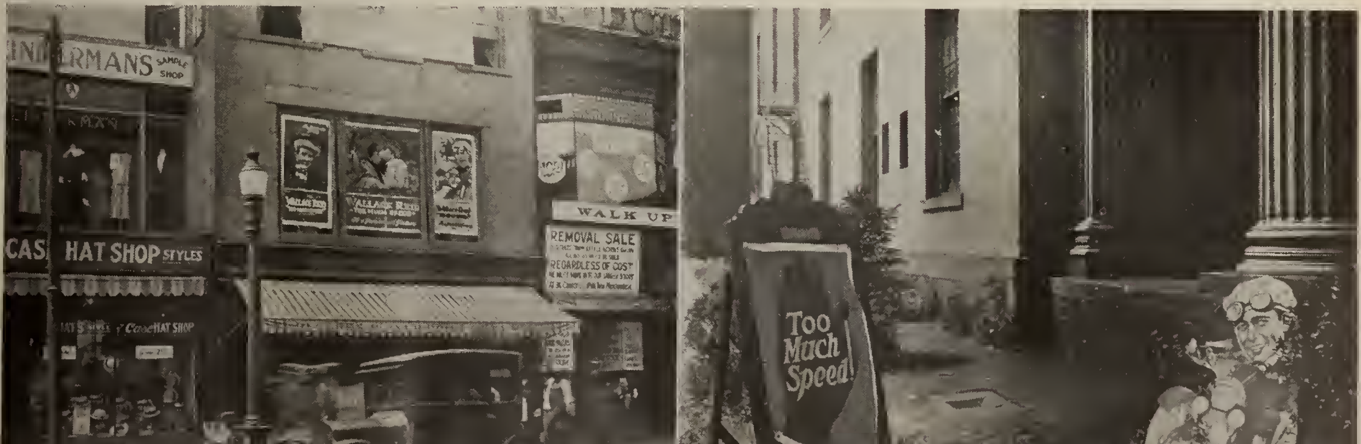
## *Still "Sick Abed"*

William N. Robson, Pittsburgh Paramounteer, and S. Horowitz, of the Century Theatre, New Kensington, Pa., collaborated on a sick room display on Wallace Reid and Bebe Daniels in "Sick Abed," using the stunt much as Phil Gersdorf worked it on the first run, but utilizing a cutout from the six sheet for the patient and his nurse. It made an effective display and since all of the props came from the theatre's prop department, it cost no more than the price of the six sheet.



*YOU WALK UP AND SAVE FIFTEEN ON A SUIT, AND NOW YOU LOOK UP FOR YOUR NEW PHOTOPLAYS*

*Albert S. Nathan, New Haven Paramounteer, took advantage of the "walk-up" idea in the shopping district of New Haven to land some threes and sixes where he could get a billboard showing in spite of the fact that boards were scarce. The right hand section offers a good idea for lobby work with cut shrubbery where you do not have bushes in the front yard of your theatre, as the Rialto does*

# Selling the Picture to the Public

## *Cutout Stork for "Made in Heaven"*

S. N. Brooks, of the Casino Theatre, Greenville, S. C., and John Hursey, manager of theatres for that district for Southern Enterprises, got a 20 per cent. increase on Tom Moore in "Made in Heaven" with an eight dollar stork. The bird was drawn by a local cartoonist on beaver board, cutout, colored and set above the box office. This was the only stunt outside of the usual advertising, but it caught the eye, brought a laugh and clinched the sale.

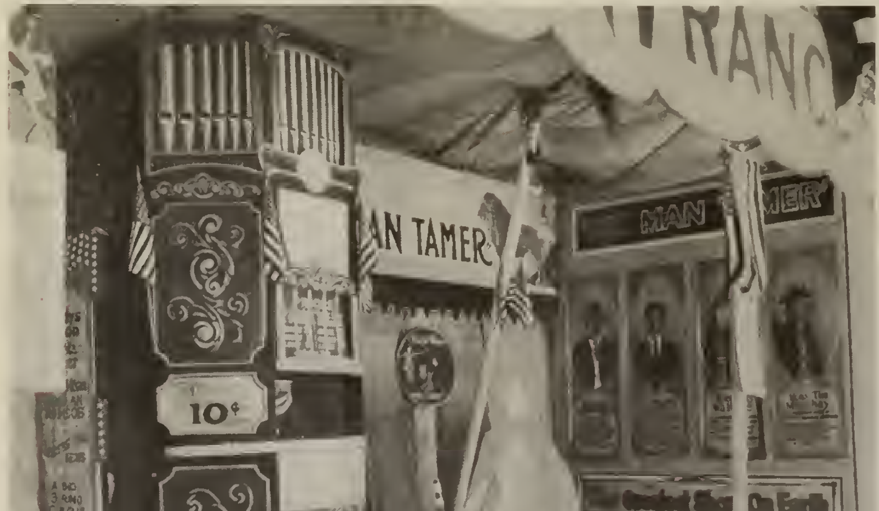
It wasn't much of a stunt compared to some campaigns, but it carried a laugh and so it went over. A stunt that will bring a smile is worth something twice as big that does not pack a laugh and Hursey and Brooks seem to know this.

## *Calliope Box Office Is Simply Arranged*

One of the simplest and at the same time best lobby stunts for "The Man Tamer," with Gladys Walton, is the calliope box office arranged by the Clemmer Theatre, Seattle, for the Universal circus production.

The box front is painted and back of the pipes stands a phonograph with a wooden horn instead of the more modern sound box. It is run by a motor and provided with a repeating attachment which plays over and over again the same record; in this instance a calliope selection.

For the rest the lobby was masked in with canvas to suggest the big top on one side was the cutout six sheet, while to balance the characters in the play were announced as in the side show paintings of the regular circus. It was all simple and yet effective, and the calliope gives circus noise as well as atmosphere. The calliope is a rare bird but anyone can borrow a phonograph and buy the necessary record to use on it.



*HOW DOC CLEMMER WORKED A CALLIOPE BOX OFFICE*

*It is simple when you know how, and it certainly helps. He used a phonograph with a wooden horn, a calliope record and one of those repeating attachments. You had to change the needle now and then, which was all the attention you gave it*

## *Hyman's Novelties at the Mark Strand*

Distinctly Italian is the musical offering at the Mark Strand, Brooklyn, the week of August 7, Manager Edward L. Hyman opening the program with the overture to "Cavalleria Rusticanna." This, of course, includes Mascagni's intermezzo, but gives it the appropriate musical setting, without which a large part of the charm of the composition is lost, since it is the contrast which gives the intermezzo its chief value. The orchestra will be in magenta and the production stage will disclose a Venetian scene, with a gondola. The drop is transparent, permitting a moon and other effects.

*EDW. L. HYMAN*

The curtains do not close on the overture, but instead the orchestra goes into "Santa Lucia," which is sung by a tenor, starting off stage. A soprano sings "Addio a Napoli" and a baritone "Lolita." The barcarole from "Tales of Hoffman" will conclude the musical program, the songs being broken by characteristic dances in peasant costume.

The curtains still remain open, but the scrim, backed by a gold drop, shuts off the stage and serves as a screen for a scenic picture of Venice and the scrim is taken up to disclose a new setting for "The Rose Maid," a miniature operetta. This set will be a garden, fringed with a hedge and with a small house at one side. The lighting will be in blue with green on the foliage, to bring this up. All of the selections are from Granichstaedten's opera of that title and will include a duet for soprano and tenor, a baritone solo, a soprano solo, a dance-waltz, a tenor solo and a duet to close.

The topical review comes next. followed by the prologue to Charles Ray in "A Midnight Bell." One of the big scenes is shown in the choir loft of the village church, where the hero discovers the stolen money and is frightened by supposed ghosts. The set will consist of a flat black drop with the balustrade of the choir loft down front. Behind this balustrade the heads of the four singers will appear and disappear, to suggest flitting apparitions.

The feature follows immediately and is separated from the comedy, ("Holy Smoke," a Mermaid), by "On the Road to Mandalay," sung from the concert stage. The organ postlude will be "Pucciniana."

## *"Great Moment" Fine for Essay Contest*

Rick Ricketson, Salt Lake Paramounteer, was the first to discover the essay possibilities of "The Great Moment," the new Gloria Swanson story written by Elinor Glynn, and George E. Carpenter, of the Paramount-Empress was quick to declare in.

THE TELEGRAM
"THE GREAT MOMENT"

*THE PRIZES DISPLAYED*

Twenty-five dollars in gold were given the Telegram to be offered for the best 100 word replies to "What Was the Greatest Moment in Your Life?" and the money was displayed in a store window to effect a hook-up.

The contest brought some rattling good copy and made a lasting tie between the newspaper and the house, for the publication of the best replies began as soon as the copy started in.

This is one of the best features you can get for this story since the contest is germane.

## *Envelope Stuffers*

Don't overlook the value of envelope stuffers in your program envelopes. Every two or three weeks have a special stuffer slip printed up for someone subject and see how much better the patrons will respond on that attraction. Use colored ink or tint paper.

# Selling the Picture to the Public

## *L. T. Lester Shines as Lobby Decorator*

L. T. Lester, of Lester's Rivoli, Columbia, S. C., is strong for lobby work, believing that a good lobby pulls patrons in excess of any other form of approach. He aims always to have a good display, but when he ran "The Old Swimmin' Hole," he went over the top.

For this he used a large cutout head of Ray, which was placed back of a picket fence. On the fence were thrown a shirt and a pair of trousers, and in front was built up a swimming hole with rocks and grass mats, from the center of which protruded Ray's head, cut from a smaller sheet. On a card was the invitation to "Dive in and have a laugh with Charles Ray." We think this beats the small models because it is more striking.

### *Used Framed Painting*

A large framed picture was used to put over Norma Talmadge in "The Passion Flower" and Marguerite Clark in the half of an egg-shell told of "Scrambled Wives."

Lester plays heavily on the First National attractions, and in the Palmafesta he made his entry a decorated float suggestive of a bird and called it "First National, the goose that lays the golden eggs." Evidently he is a happy little franchiser.

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## *Sunday Music*

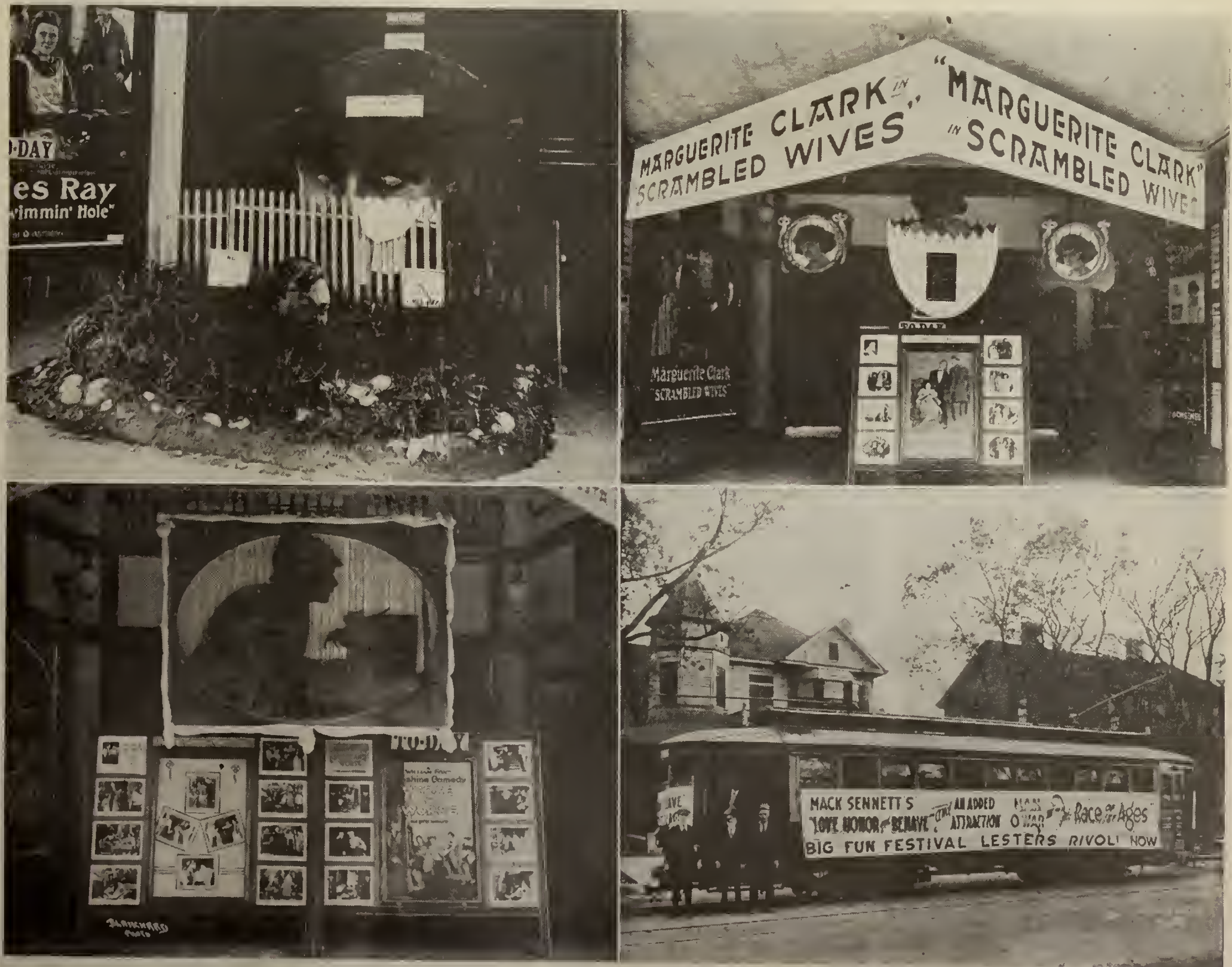
If you have an orchestra or a good organ, make an effort to present a special Sunday program of good music. In the West the half hour or hour of the best in music is a feature of many of the houses, following the example of the California Theatre, San Francisco, which maintains a better orchestra than the Symphony Society. Make a special appeal to lovers of real music, play up your programs to the musical societies and interest the editors of the musical departments in the papers. Make your orchestra help pay for itself by bringing new patrons. It can be done because it is being done. Try it, but give it a fair trial. You cannot give two programs and pronounce the scheme a success or a failure. You must let it grow.

## *"Two Weeks With Pay" for the Best Letter*

Roy Smart, of the Imperial Gadsden, Ala., made a clever hook-up with the merchants and the Times-News on Bebe Daniels in "Two Weeks With Pay."

Local merchants were hooked-up to the extent of a double truck, to be used Friday and Monday, the latter the opening day of the show. Then the paper announced that two weeks' pay would be given the women who wrote the best letter of 250 words or less telling what she would do if she had two weeks with pay. She had to tell where she would go and what she would buy before she went, making her selection from the goods advertised in the hook-up pages.

The newspaper gave $25 toward the prize and the house $10, the paper's interest lying chiefly in those four pages of extra advertising the stunt brought in, while the merchants appreciated the especial attention directed to their advertisements and Smart—well, he sold tickets, as usual.


TO-DAY
es Ray
wimmin' Hole"
MARGUERITE CLARK IN "SCRAMBLED WIVES"
"MARGUERITE CLARK" IN "SCRAMBLED WIVES"
Marguerite Clark "SCRAMBLED WIVES"
TO-DAY
TO-DAY
MACK SENNETT'S "LOVE HONOR & BEHAVE" and AN ADDED ATTRACTION MAN O'WAR "Race of the Ages"
BIG FUN FESTIVAL LESTERS RIVOLI NOW

*HOW L. T. LESTER, OF THE RIVOLI, COLUMBIA, S. C., EXPLOITS HIS FIRST NATIONAL ATTRACTIONS*

*He keeps on telling the world about them, and he bats a good average; but that display for "The Old Swimmin' Hole" is in a class by itself. It stands in the lobby, and you can just see Charlie's head. He used the street-car stunt for "Love, Honor and Behave," and devised something really good for Marguerite Clarke in "Scrambled Wives." It's a shell game, but it put the picture over. The big frame is for Norma Talmadge in "The Passion Flower"*

# Selling the Picture to the Public

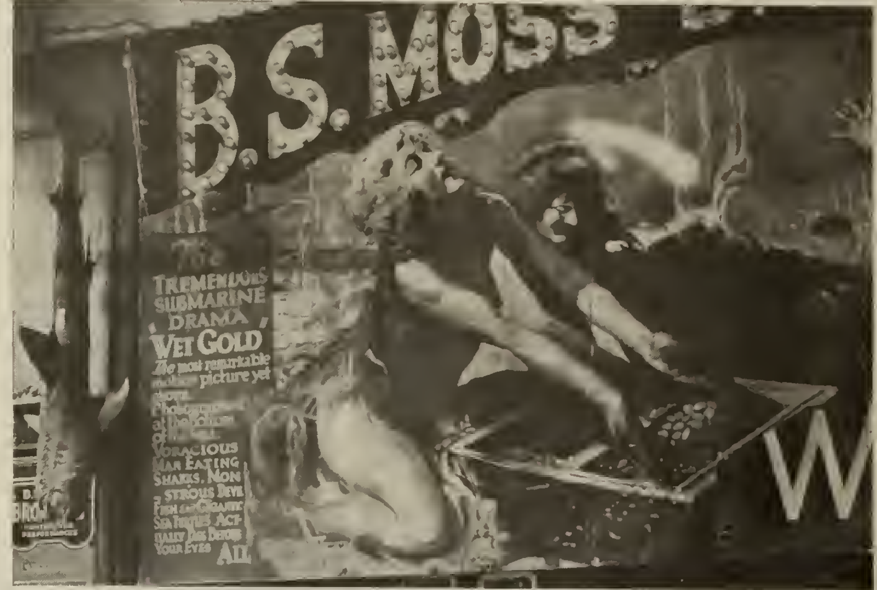
## *Poster Banner Made a Striking Display*

Pasted 24-sheet banners are not usual along Broadway, but when "Wet Gold" came to the Broadway Theatre, New York, there was no time to get a painted display, and Manager MacDonald figured that he could not do better than the Goldwyn poster, the drawing on which is unusually strong, so he mounted the 24-sheet, banner-wise, and it pulled from across the street. It was one of the strongest displays used at the Broadway since it passed to the Moss management.

### *Broadway Sharks*

Supplementing this, stuffed sharks hung on either side of the poster and just below was a modern diving suit. This was worn by a dummy and, tricked by other displays, a lot of people stood around and watched to see if the man moved.

"Wet Gold" was booked in without time for a newspaper campaign and had to be sold on lobby display, but it went over to growing business as the week progressed.


B. S. MOSS
TREMENDOUS SUBMARINE DRAMA
WET GOLD
The most remarkable picture yet
VORACIOUS MAN EATING SHARKS, MONSTROUS DEVIL FISH
YOUR EYES
ALL
W

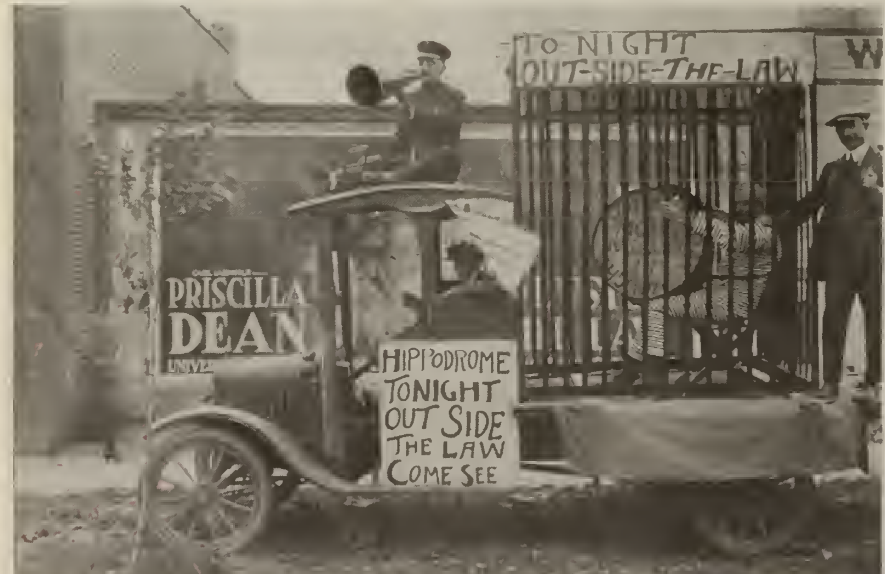
ONE SIDE OF A STRIKING POSTER USED ON BROADWAY

*This is just a portion of the banner used in front of Moss' Broadway Theatre, New York, for "Wet Gold" This is a Goldwyn poster, but it is better than anything in the banner line and it attracted attention even on the street of posters*

## *Sent a Perambulator Over R. F. D. Routes*

The Hippodrome, Herrin, Ill., sent a perambulator over the R. F. D. routes out of the town for several days before the performance of "Outside the Law," the truck carrying a barred cage in which sat a convict beating a drum, while a prison guard, on the hood of the driver's seat ballyhooed through a megaphone.

When the picture came to town the signs were changed to read "to-night" and the truck was kept running around the streets of Herrin where it not only ran in the townfolk, but attracted the farmers in town who had seen the truck on the road and reminded them that now or never was the time.



ONE SIDE OF STRIKING POSTER USED ON BROADWAY

*And he did, though he still remained behind the bars. This perambulator for the Hippodrome, Herrin, Ill., was sent all over the R. F. D. routes out of Herrin for several days before the showing and locally used on the day of the performance*

## *Worked Two Stunts*

When J. D. Kessler opened the Alhambra Theatre, Canton, O., recently, he worked two familiar stunts to put over the first show, Dorothy Phillips in "Once to Every Woman." All mothers over fifty were admitted free, and all children under twelve who brought a horseshoe. All between 12 and 50 paid, but they were guaranteed a 40 degree drop in temperature on hot days, and they didn't mind.

## *Hollway Gets Sign from Power Company*

Major I. C. Hollway, who runs the Theato Theatre in Anniston, Ala., for Southern Enterprises, figured that the proper place to advertise was where the crowds were thickest, and just now the big crowds, especially on Saturdays and Sundays, are at Oxford Lake, a trolley resort some seven miles out, where there is plenty of water.

Major Hollway had a chat with the trolley officials and persuaded them that they could get some extra car fares by taking the people back from the lake by way of the Theato Theatre, and that all they needed was a sign out at the lake telling about the shows.

The trolley company at last agreed to give space to a "neat sign." Hollway had one made that is neat in the extreme, but about ten times as large as the trolley company seemed to have had in mind.

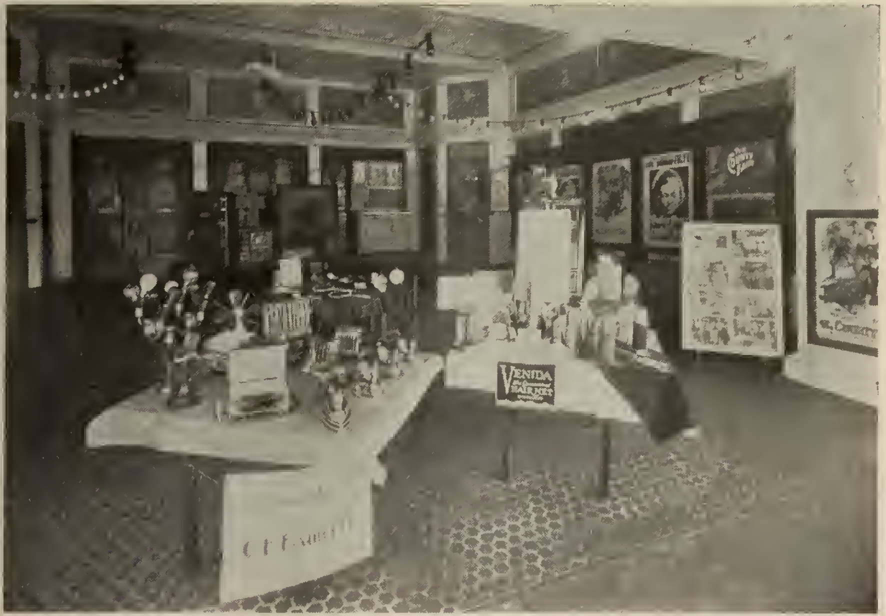
It is of beaver board, painted both sides with three coats of paint, to preserve it from the weather, and erected on a frame of 2x6s. It is illuminated free by the trolley company, and stands on an island in the lake, serving a double purpose in that it advertises the house and at the same time does away with the spooning that formerly made the dark island something of a reproach. Now he is planning to go out and add "Paramount" in electric letters as soon as he has the time to do the wiring, for the trolley company is willing to supply the additional juice.

Here's another good suggestion. The trolley company gets some fares and the house sells the tickets.

## *Start Slowly*

Don't wait for the big idea to come to you before you start stunting. Begin slowly and work up to the point where you can slap over the big stuff with the skill which comes of experience. Creep before you try to run, and you'll make a better runner when the time comes.

# Selling the Picture to the Public



WELD MOVED THE WINDOW INTO HIS OWN LOBBY

*He was under obligation to many merchants for window displays for his Strand Theatre, Cedar Rapids, Ia., so he made a real fair in his lobby when he showed "The County Fair" and paid back debts by gaining another big exploitation*

## *Made Industrial Show for "The County Fair"*

Arthur E. Weld, of the Strand Theatre, Cedar Rapids, Ia., has been given many good window displays by various merchants, and he figured that could pay them back and at the same time get another good display.

He had "The County Fair" booked, and he turned his large lobby into an industrial display, such as you will see at all county fairs. He had a large lobby with ample space for the display of half a dozen exhibits, and the exhibition really pulled people down to the house who would not have noticed the same goods on display in the stores. It just reversed the window idea and still it worked for the house. If you can work far enough in advance, you can give the druggist and the grocer time to arrange for some sampling or demonstration and still further enhance the value of the fair, not alone to the merchants, but to yourself.

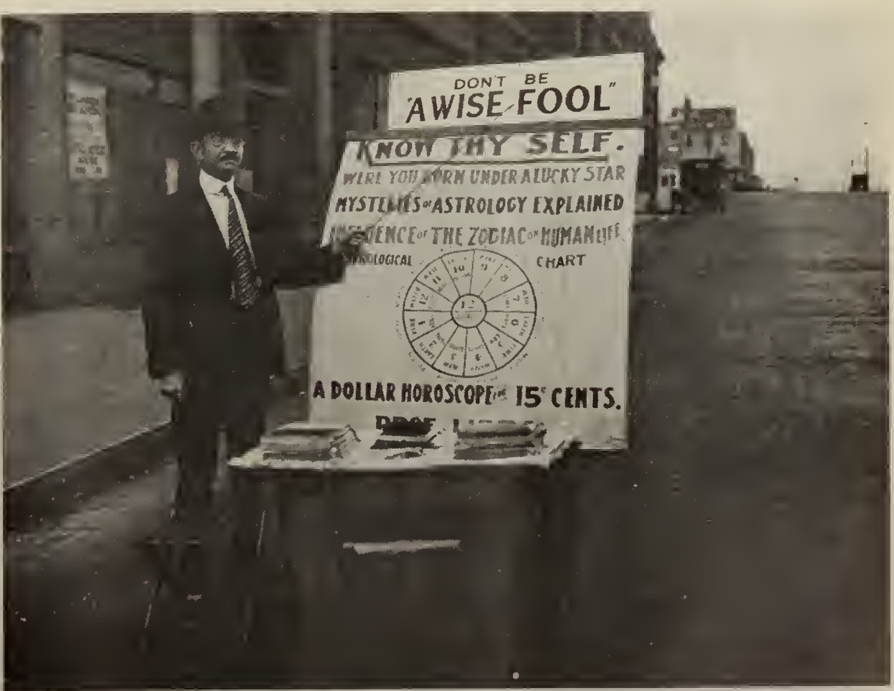
*When you cheat a merchant out of his share of co-operative advertising you don't really cheat him. You are cheating yourself out of all further chance of any hook-up with that man or others. It doesn't pay.*

## *Hooked An Astrologer to Paramount Feature*

Just to prove his versatility, Harry Swift, Washington Paramounteer, went over to Baltimore to put over "A Wise Fool" at the Century Theatre and hooked an astrologer to the feature. Just a two-line addition made his regular banner work on the new scheme and the patter was changed to suit.

Most street fakers are glib talkers and this man, E. W. Bragg, needed only a suggestion to start him off on a new line about wise fools who thought they knew so much they did not need a horoscope. He handed out a line of chatter that had the crowds around his pitch all day and Swift had to coax him up a side street in order that the picture could be taken

It's a cracking good stunt, for something different, and it had a marked effect on ticket sales for even Baltimore is not so large that one good street stunt cannot reach a majority of the people.


DON'T BE
"A WISE FOOL"
KNOW THY SELF.
WERE YOU BORN UNDER A LUCKY STAR
MYSTERIES OF ASTROLOGY EXPLAINED
ENCE OF THE ZODIAC ON HUMAN LIFE
LOGICAL CHART
A DOLLAR HOROSCOPE FOR 15 CENTS.

NOW HARRY SWIFT IS EVEN HOOKING UP THE STREET FAKERS

*This man is a familiar figure to Baltimore, where he sells horoscopes. Every one knows him. So when Harry hooked him up to lecture on "A Wise Fool" it had almost as much effect as though the mayor had started in to make a ballyhoo*

## *Old Time Shows Get Plenty of Comment*

From all sections come the reports that a reproduction of an old-time picture show, in connection with a modern feature, is cleaning up. The most elaborate revival seems to have been in Wichita, where Stanley Chambers put it on as a production with special drops showing the front and interior of an old fit-up.

But you don't have to dig that deep. Just show a reel or two of old stuff with an illustrated song, and the old slide "just a moment, please," to be flashed in the middle of the reel, presumably to repair a break.

### *Try a Pickford*

It will prove a big draw, and make summer business at a very small cost. It works particularly well with one of the new Pickfords and one of the 1909 brand Biographs, but it can be worked for any feature. Borrow an automatic piano, buy a cheap music roll and tear a few of the notes (not too many), and get the worst singer you can find for the illustrated song.

## *Made Trellis Lobby Bring Summer Crowd*

The Scollay Square Theatre, one of the Gordon houses in Boston, used a trellised lobby for "The Rider of the King Log" and let the summer suggestion add to the locale. It made a cool entrance, suggestive of a cool interior, and as a result the house drew better than usual business and even better than was to be expected with Judge Day's name—and that counts for more than usual in New England.

Don't ask a man to come into a hot lobby on the plea that the interior is cool. Make the lobby cool, too. Give him a foretaste of the comfort he is to enjoy.

# Selling the Picture to the Public

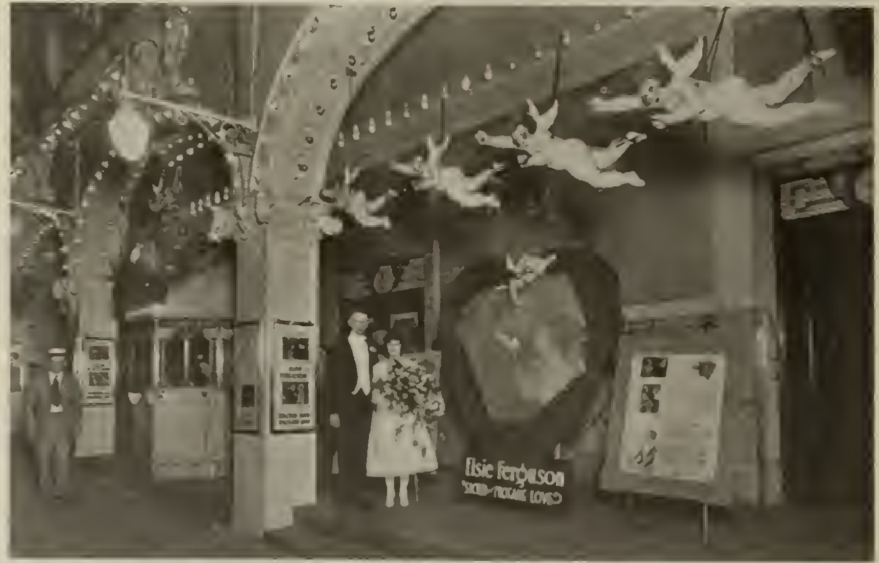
## *Hitched Happy Pair to Paramount Play*

Joe Bradt, of the Peoples Theatre, Portland, Ore., figured out that a real marriage on the stage might help Elsie Ferguson in "Sacred and Profane Love," so he wigwagged to Amike Vogel, the Paramounteer in Seattle, and Amike came a-running.

With the help of reporters, he ran down the list of those to whom marriage licenses had been issued, and found a couple who were willing—all things considered—to do a brodie into matrimony from the stage of the Peoples. Bradt and Vogel worked on the theatre until it resembled a cross between paradise and a seventy-five-cent valentine, and a church set was dug out for the stage. A real minister tied the knot and was puzzled as to what to do when the audience demanded an encore, so he kissed the bride again.

And when it was all over they found Bradt down cellar weeping because he had not thought to have enough couples to provide a prologue twice a day.

The newspapers went into it strong in a dull news season, with humorous speculations as to whether sacred or profane love led to the altar, and the picture was bounced over to a really big summer run. It's old but it always works.



*THIS SINGLE HITCH WORKED SO WELL THAT THE MANAGER WEPT*

*He wept because he did not think of grabbing off enough engaged couples to have a wedding prologue at every performance. Jow Bradt of the People's Theatre, Portland, Oregon, is the father of all those cupids—and the rest of it*

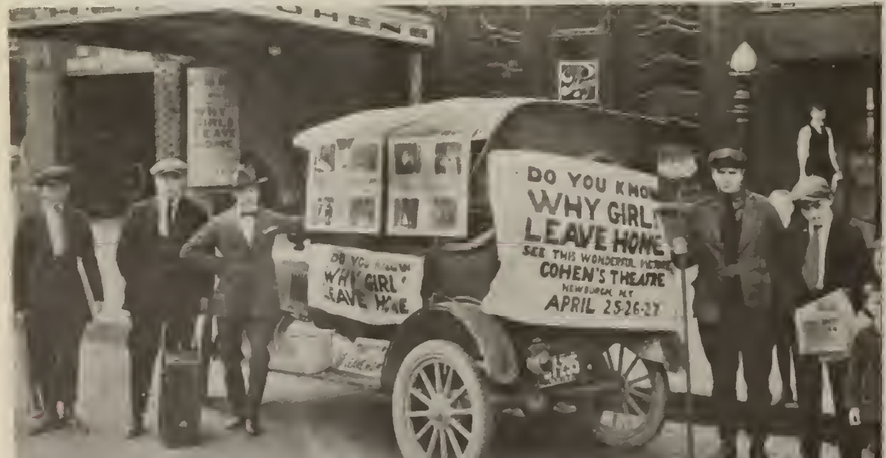
## *Portable Projector Billposter Equipment*

Using a portable projector as a part of the equipment of a bill posting crew, to show the trailer for the picture being advertised, is something new. The stunt was pulled by Lon Young, of Warner Brothers, for "Why Girls Leave Home."

The Warners wanted to get a line on the picture before they put it out, and booked it for a dog week with George Cohen, who has houses in Newburgh and Poughkeepsie. There was no paper and no cuts had been prepared, and the time was short, but Young hustled some block paper, had newspaper cuts made from the stills (the only available advertising material), and set out.

His instructions were to get the opinions of the public, but to do this, he had to get the public in to see the picture. He started in with large newspaper displays, and then sent out crews to post his paper. Each auto was supplied with a portable projector and in the evening the operator would hitch in to some store light and run the trailer onto a screen at the back of the car, where the banner shows in the cut and then they would find another pitch.

In each town a newspaper contest was inaugurated for the best criticism of the story, the announcement explaining that criticism and not puffery was what was desired, and what would win the prize. In addition, special shows were given city officials and editors in each town and on the strength of these combined opinions, the Warners are going to put it over strong. They feel that they have a winner worth booming because the people who pay money to see shows told them so.



*HERE IS THE LAST WORD IN INTENSIVE EXPLOITATION*

*Warner Brothers played a tryout on "Why Girls Leave Home" in Newburgh and Poughkeepsie, and sent out bill-posting crews to paper the vicinity. Each crew carried a portable projector and showed the trailer in the evenings*

## *Hooked Little Mary to Paper Patterns*

There still are new openings. One of the best of the recent ideas comes from "Monk" Maloney, of the Rialto Theatre, Dennison, Texas.

There were four different styles of the 11x22 pictures of Mary Pickford in "Through the Back Door" and these were displayed in the largest store window in town with the statement that these and passes to the show would be given for the stories on the use of the paper patterns sold by the store. You didn't have to buy a pattern to compete. You just had to tell your experiences with them, and you could draw on your imagination for facts. But you had to know something about the patterns, and that was what the store was after.

Here is a simple and handy way of breaking into a window at the cost of the pictures and a few passes. Make the store do some advertising, too, and perhaps you can get the paper to kick in with a news story on the strength of the extra advertising. Maloney did it and the picture was practically sold before it came to town.

Make a note of this pattern stunt and save it for some time when you can't think of anything else. A stunt that will work no matter what the subject is really worth while.

## *Followed Copy*

Harry Swift, now Paramounting in the Washington district, followed the Nathan card for "Too Much Speed," summoning auto owners to the Wells Theatre "for not attending regularly the most wonderful show in town." You had to turn the card over to learn about "Too Much Speed." We think that this copy could be very much improved to give a more direct hook-up with the play being advertised.

# Selling the Picture to the Public

THESE 800 GOOD BOYS SAW "PECK'S BAD BOY" IN KNOXVILLE

*A coal company bought the tickets and hired a band and turned out its trucks and gave a couple of parades, and the Riviera took in the money and the advertising just as though it were a free-to-the-newspaper stunt*

## *How Drumbar Landed His 800 Seat Sale*

It has been told how W. E. Drumbar, manager of theatres of the Tennessee Enterprises, Inc., Knoxville, made a sale of 800 seats to a coal company, but Mr. Drumbar's own story throws some interesting side lights on the matter.

As already told, he sold the idea to the coal company through the advertising man of one of the daily papers, but this is the lowdown: He knew that the Dixie Gem company was a heavy advertiser and always doing things and he figured that he could sell this stunt to them, if it were properly offered.

He got in touch with his newspaper friend and they ran off a proof story of how a man in Chicago took a lot of kids to see the First National. This was pasted onto a letterhead, to conceal the fact that the back was blank and it was on this pseudo clipping that the sale of the idea was made.

And it was a bona fide sale of 800 matinee seats and not a hook-up, and the company paid for the music and the parades and all the rest, and found it a most profitable stunt at that.

Mr. Drumbar's string includes not only the full and half pages used, but a raft of liners and news stories as well, making this one of the really big stunts of the summer season. And it's well to remember that the page and half page ads were repeated in all of the papers and not used just in one paper.

## *Touted "Scrap Iron" to Big Fight Fans*

Mindful of the fact that the Dempsey-Carpentire fight was to be held only a few miles away, the Branford Theatre, Newark, booked Charles Ray in "Scrap Iron" for that week. Then it made up 300 cards, each 30 by 42 inches, with three stills of the fight scenes in the picture and a reproduction and translation of the Carpentier letter in which he comments on the fight.

These were placed in store windows all over town, and merchants actually begged for them, seeing what attractions they were in other windows. A smaller card along the same lines was made up for the large dry goods stores and these were exhibited with boxing gloves supposed to be duplicates of those used in the encounter.

### 100,000 *Throwaways*

As a last kick, the card was reduced to an 8 by 10 throwaway and 100,000 of these were dropped from airplanes on the crowd in the huge arena, and this brought newspaper comment, even in the New York papers.

A clever production touch was given the second round, where the pictured crowd is shown standing up to view the fight. An usher was instructed to call out "sit down," and the cry was taken up by the other ushers and many of the patrons.

## *A Curb False Front Sold a Texas "Devil"*

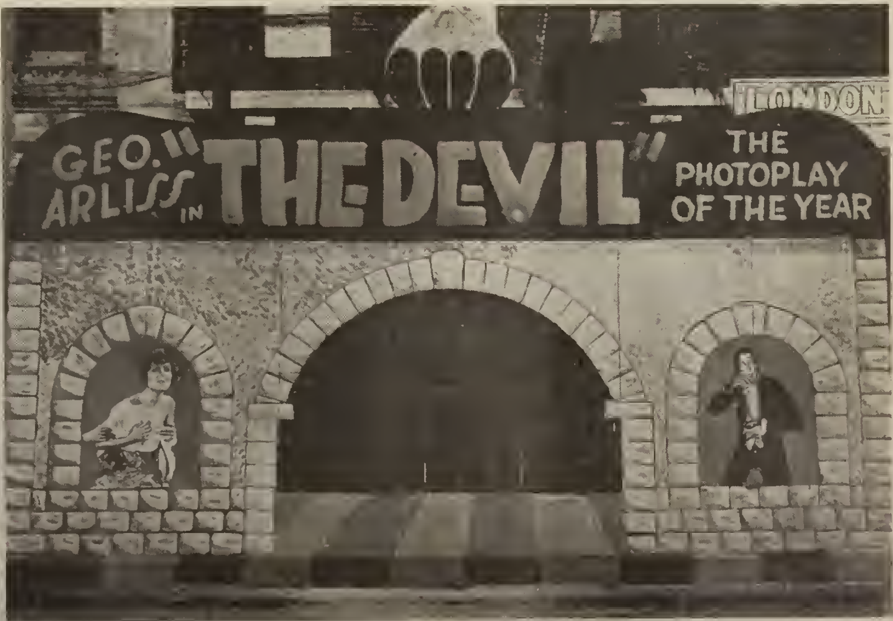
The Strand Theatre, Amarillo, Texas, made a false front similar to mosque front used by Albright in Butte for "Kismet," but adapted it to "The Devil," placing the structure at the curb line and even painting up the sidewalk to carry out the design. That effect seen in the rear of the arch is merely a frame of stills, the light hitting only the gold beading around the openings, and producing an effect that is most curious.

No details are sent with the photograph, but we presume that the top was covered in and the interior lighted with red lamps to carry out the suggestion of the title. An even better result could have been gained by burning alcohol on common salt or borax, which gives a ghostly looking flame.

The painting is somewhat crude, but the effect drives home the idea that the play must be important because it was so largely exploited.

## *Stewart in Town*

Lem L. Stewart, director of publicity for Southern Enterprises, arrived in town Sunday for a week's stay. Lem is too good a New Yorker to stay away from the big town too long, and he generally manages to get up about every six months and feast his eyes on Broadway. In the last year he has done more to promote exploitation in the southeast than probably all other factors combined.



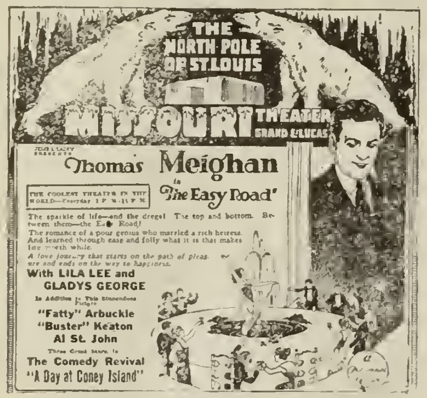
THIS LOBBY DISPLAY WENT OUT TO THE CURB LINE

*The Strand Theatre, Amarillo, Texas, made a false front for the curb edge of the sidewalk when it played George Arliss in "The Devil," and even painted the sidewalk to carry out the general effect. The painting is crude, but effective*

# Selling the Picture to the Public

## *Frigid Signature Sells in Summer*

Something has to be done to drag people into the theatre in the hot cities, and in the old days we used to get stacks of signatures with frosted letters and polar bears and things, but few houses seem to realize the value of mental suggestion these days, and we get fewer than we did. One recent one comes from the Missouri Theatre, St. Louis, which is about as warm a town as they make them this side of Death Valley. It makes you cool for a moment just to look at those two polar bears in an ice cave, and "The North Pole of St. Louis" helps over the suggestion. You can do a lot through appeal to the imagination. A white draped house may be of the same temperature as one done in red plush, but you won't feel as cool in red plush because it doesn't look as cool. Cool looking ads in summer mean money to you just as a cool looking lobby means money, but the Missouri has gone only half the distance. About four-fifths of that type should have been pulled out to heighten the effect of coolness. Probably few will read it all, so it is thrown away at best, and it serves to heat up the space and to partly counteract the value of the icy signature. It melts icebergs to roast them over a mass of small black type—or big black type for that matter. If you put your ushers in whites or Palmbeach suits, why not try giving your advertising spaces a summer suit, too? A blanket is hot whether it is wool or printer's ink.



THE NORTH POLE OF ST. LOUIS

MISSOURI THEATER GRAND & LUCAS

Jesse L. Lasky presents

Thomas Meighan in "The Easy Road"

THE COOLEST THEATRE IN THE WORLD—Everyday 1 P. M.-11 P. M.

The sparkle of life—and the dregs! The top and bottom. Between them—the Easy Road!

The romance of a poor genius who married a rich heiress. And learned through ease and folly what it is that makes life worth while.

*A love journey that starts on the path of pleasure and ends on the way to happiness.*

**With LILA LEE and GLADYS GEORGE**

In Addition to This Stupendous Picture

**"Fatty" Arbuckle**
**"Buster" Keaton**
**Al St. John**

Three Great Stars in

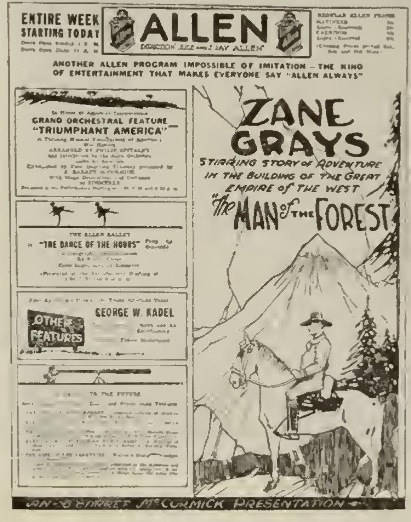
**The Comedy Revival**
**"A Day at Coney Island"**

*A GOOD SUMMER SIGNATURE*

—*P. T. A.*—

## *McCormick Has Odd Division of Space*

This Allen advertisement from Cleveland is 150 lines deep across four columns, and offers an odd layout. It will be noted that half of the space is given to the dramatic feature while special panels play up three special features and a set of underlines. These underlines are not film features but McCormick productions, including production overtures, one of which is advertised for this program, "Triumphant America," which was the star feature on the Fourth of July program with four tableaux. The other features are the "Ballet of the Hours" from "La Giaconda" and a new tenor, for McCormick knows that it is his production stuff which makes the house appeal above the others. But we are surprised to see McCormick adhere to that bottom strip in reverse. It reads: "An S. Barret McCormick presentation." We know that because we have seen it before, but you have to be told because the lines are so light that they are almost lost in the mass of black. It should be cut in brass in a neat block letter if it is to be a permanent trade mark. It is too good a line to be lost through poor handling, for McCormick has already made a name for himself in Cleveland and should keep on plugging it over. We liked better the chatty style of advertisement he used for the Circle, Indianapolis. No one seems to be using this now, though we think it is easily the best way to sell a film that makes for interesting chat, and McCormick could always manage to make his chat interesting. McCormick used to make you feel that your wife deserved a divorce if you did not take her to see his next show. This panel style is good to enumerate several strong features, but it cramps the feature where you think you can sell on the feature. McCormick sells his show as a whole and slides on the feature unless it is unusually strong.



ENTIRE WEEK STARTING TODAY

ALLEN

DIRECTION JULE and J. JAY ALLEN

ANOTHER ALLEN PROGRAM IMPOSSIBLE OF IMITATION — THE KIND OF ENTERTAINMENT THAT MAKES EVERYONE SAY "ALLEN ALWAYS"

GRAND ORCHESTRAL FEATURE "TRIUMPHANT AMERICA"

ARRANGED BY PHILIP SPITALNY

S. BARRET McCORMICK

THE ALLEN BALLET

"THE DANCE OF THE HOURS"

GEORGE W. KADEL

OTHER FEATURES

ZANE GRAYS

STIRRING STORY OF ADVENTURE IN THE BUILDING OF THE GREAT EMPIRE OF THE WEST

"The MAN of the FOREST"

AN S. BARRET McCORMICK PRESENTATION

*McCORMICK'S 600 LINES*

—*P. T. A.*—

## *Find the Answer*

When a man tells you business is rotten, ask if he does any exploitation. If he does, and can prove it, then you can know that business really is poor, but most of the time you will find that poor business and no exploitation are Siamese twins. The man who wants business hard enough to work for it and pay a little for it can still buy patronage, but he can't get it by sitting and seeing if some new law of gravitation will drop it into his lap.

—*P. T. A.*—

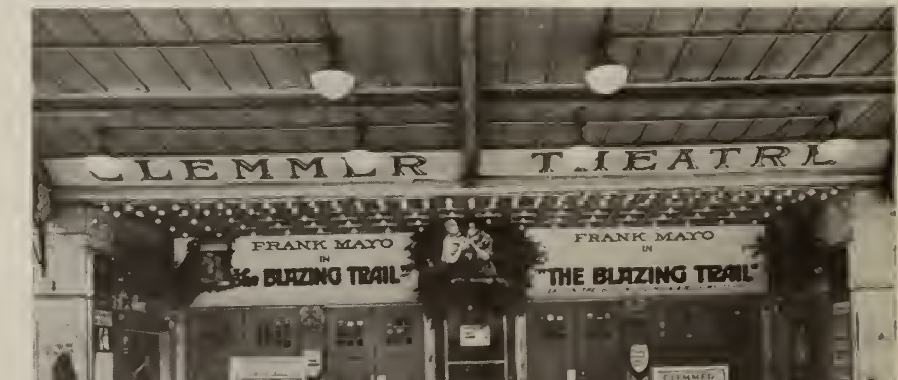
## *Emanuel's Program Has to Hustle Hard*

Jay Emanuel does not believe in letting his program loaf on him. He recently got mixed up with the Colonial Theatre, Phoenixville, Pa., and he started out an eight-page folder program that gives him a day to a page and one page to play with. In his recent effort he had "Dream Street" for an extra for two days, and he not only took three pages for the attraction, but he took the lower half of all the other days, to make certain that his patrons would get the proper idea of the big attraction. He gets a new layout and when we can get hold of one on white paper, we'll give you a look at the layout. But we don't know what Jasper means when he announces "Atworeel" Christie comedy, unless he means that it is in two reels. Probably that is it, but it doesn't look like it at first glance. Outside of that break the printer seems to be a good one.

—*P. T. A.*—

## *Open Lobby Display Best in Summertime*

There is something attractive about the appearance of this lobby of the Clemmer Theatre, Seattle, for Frank Mayo in "The Blazing Trail." The touches of greenery suggests the outdoor life, and while the title is red hot, the suggestion is cool. Keeping the lobby cleared of frames is another help. It gives the suggestion of open spaces and the two used do not affect this result, where four or even three would give the suggestion of too much furnishing. If we had a nice wide lobby like this, we think we would go still further and lattice the top to conceal three or four large bladed fans which would drive the air downward and keep things in motion. It is good as it stands, however, and forms an excellent summer model.

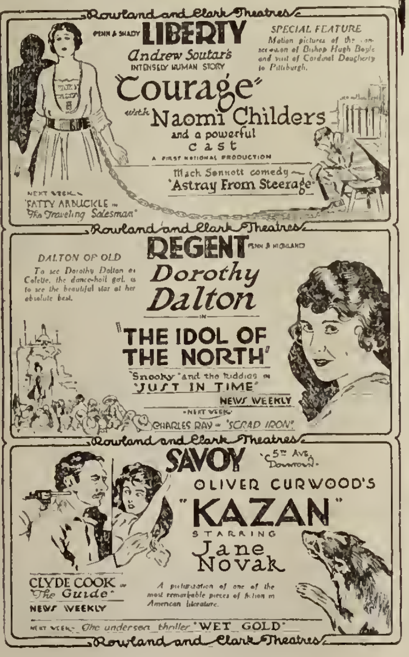

CLEMMER THEATRE
FRANK MAYO IN THE BLAZING TRAIL
FRANK MAYO IN "THE BLAZING TRAIL"
CLEMMER

*ADVERTISING A UNIVERSAL PICTURE*

# Selling the Picture to the Public

## *Pipe Off Sivit's New Border Idea*

Not only does Samuel Sivits show more type in his spaces, but he has dug out a corking good idea in a border. The reproduction is a little too small to show this at its best, but across the top and bottom of each of the three spaces there runs the line in script: "Rowland and Clark Theatres" and the minute your eye comes to the theatrical page of the Pittsburgh paper you know the R. & C. display because of its form. We think this is good enough to be made a permanent feature, and apparently he feels the same way about it, for he has used it for several weeks now. It amplifies the signature and puts over the Rowland and Clark name in a distinctive fashion. There is still room for improvement in the lettering, but if you recall the results he used to obtain and can realize the obstructions he met, you will marvel at his perseverance and rejoice in his progress. He seems to have changed artists, at least this work is better than the old, and it may be that some day they will raise a statue to him as the man who led Pittsburgh press agents out of the dark. If you will run your eye over the reproduction and compare the appearance of that italic with the hand stuff, and then realize that the hand stuff is much better than it used to be, you will understand why we have been talking so much about those Pittsburgh ads. Most men would have quit long ago, but he is sticking and gradually educating his artists and compositors. More power to him! Meanwhile think over that break and figure if you cannot use it. It will work as well in a single space as for two or more separated ads. First get a distinctive and characteristic handwriting, then stick to that, even if someone comes along with a little better work. Make just the one style your trade mark and do not change it.


Rowland and Clark Theatres
PENN & SHADY LIBERTY
Andrew Soutar's
INTENSELY HUMAN STORY
"Courage"
with Naomi Childers
and a powerful cast
A FIRST NATIONAL PRODUCTION
SPECIAL FEATURE
Motion pictures of the consecration of Bishop Hugh Boyle and visit of Cardinal Dougherty to Pittsburgh.
Mack Sennott comedy — 'Astray From Steerage'
NEXT WEEK — FATTY ARBUCKLE in 'The Traveling Salesman'
Rowland and Clark Theatres
REGENT PENN & HIGHLAND
DALTON OF OLD
To see Dorothy Dalton as Colette, the dance-hall girl, is to see the beautiful star at her absolute best.
Dorothy Dalton
IN
"THE IDOL OF THE NORTH"
'Snooky' and the Kiddies in 'JUST IN TIME'
NEWS WEEKLY
NEXT WEEK
CHARLES RAY in 'SCRAP IRON'
Rowland and Clark Theatres
SAVOY 5th AVE. Downtown
OLIVER CURWOOD'S
"KAZAN"
STARRING
Jane Novak
A picturization of one of the most remarkable pieces of fiction in American literature.
CLYDE COOK in 'The Guide'
NEWS WEEKLY
NEXT WEEK — The undersea thriller "WET GOLD"
Rowland and Clark Theatres

THE NEW SIVITS BORDER

—*P. T. A.*—

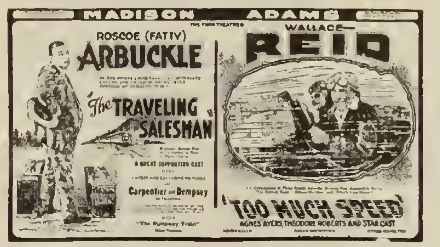
## *Local Stunts Will Work*

Don't think that just because it is summer it will not pay to stunt. The time to stunt is when you most need business and not when you are getting it all. Trot out the local stunts, the baby show, the back view personalities, the amateur entertainers and all the rest. People will turn out to see little Jimmie Brown, who lives across the street, when they would not quit their porches for Mary Pickford, Fairbanks and Chaplin in a joint starring appearance. Give them good pictures after they get in, but use the local stuff to pull them.

—*P. T. A.*—

## *Another Good Space From Howard Pierce*

Here is another good display from Howard O. Pierce, in which he does just the right amount of hand lettering and puts the rest in type. He has found an eight point upper and lower case that works much better than the monotone caps most printers seem to be so fond of using, and he employs this largely for his smaller lines. It is scarcely heavy enough to be called boldface, and yet it is heavier than a straight Roman. He has handled the Arbuckle division very well indeed, but we do not like the speed lines through the title of "Too Much Speed." We do not think this necessary, since the cut gives the same effect in a greater degree. The title should be solid and substantial in order to be read with the utmost ease, and any breaking of the letter will react in some measure. Mr. Pierce has cut down his space very materially for the summer, but one hundred lines deep across six columns is not what might be called small, and it is more than large enough for what he needs. The thing we like best about all of the Pierce spaces is the manner in which he puts two attractions in one space without interference. It's all one advertisement, but very clearly two announcements, and he does this every time, chiefly through his placement of the cuts, but in some degree through the handling of the type.

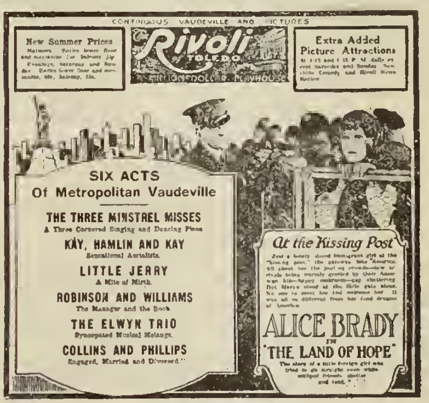

MADISON ADAMS
THE TWIN THEATRES
ROSCOE (FATTY) ARBUCKLE
"The TRAVELING SALESMAN"
A GREAT SUPPORTING CAST
Carpentier and Dempsey
"The Runaway Train"
WALLACE REID
"TOO MUCH SPEED"
AGNES AYERS, THEODORE ROBERTS AND STAR CAST

A PIERCE ANNOUNCEMENT

—*P. T. A.*—

## *Makes the Pictures Do Most of Selling*

Harold F. Wendt, of the Rivoli, Toledo, has to divide his allegiance between pictures and vaudeville, and now and then he has to give the latter the best of it. He pins much of his faith to the pictorial layout to get the feature over, and sometimes he cheats a little on the display lines because he feels that the drawing will pull the business. He has done this in this 105 lines across four columns for Alice Brady in "The Land of Hope," picking up the kissing post still, extending it with line work and then selling the idea and through it the picture. It cuts down the big type announcement of the star and her play, but it makes for interest in the play both through the picture and the text, and we think that it put over this production better than straight display lines would have done. Mr. Wendt has a nice sense of values and he makes his advertising campaigns on the pulling power of the picture. If the star will sell better than the play, the star is spread all over the area, but if the star is not a self-seller, and the story appeals, he will drop the star down and sell the story. And even with Miss Brady he feels that it will pay to drop her for the human interest appeal of one situation in the story, and we think that he works it from the right angle. Good advertising is not a matter of getting the largest possible display type or lettering for the star's name. It is selling what you will be most apt to be able to sell to the best advantage.


CONTINUOUS VAUDEVILLE AND PICTURES
Rivoli TOLEDO
A MILLION DOLLAR PLAYHOUSE
New Summer Prices
Extra Added Picture Attractions
SIX ACTS
Of Metropolitan Vaudeville
THE THREE MINSTREL MISSES
A Three Cornered Singing and Dancing Piece
KAY, HAMLIN AND KAY
Sensational Aerialists
LITTLE JERRY
A Mite of Mirth
ROBINSON AND WILLIAMS
The Manager and the Boob
THE ELWYN TRIO
Syncopated Musical Melange
COLLINS AND PHILLIPS
Engaged, Married and Divorced."
At the Kissing Post
ALICE BRADY
IN
"THE LAND OF HOPE"

MR. WENDT'S AD

—*P. T. A.*—

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

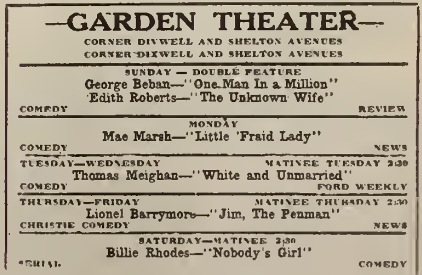
**Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.**

**It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.**

**Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

## *Double Address Is Hardly Necessary*

This advertisement of the Garden Theatre, New Haven, repeats the address just below the signature. It may be that this is a mistake of the compositor, for the top slug reads "Divwell" avenue, while the second is "Dixwell," which is correct. It is probable that in setting in the corrected slug the compositor neglected to withdraw the old, but the point is that that is a line wasted where it might have done some good. This could have been added to the house name, giving a larger and more prominent letter, and in any event the duplication of the address sug-


—GARDEN THEATER—
CORNER DIVWELL AND SHELTON AVENUES
CORNER DIXWELL AND SHELTON AVENUES
SUNDAY — DOUBLE FEATURE
George Beban—"One Man In a Million"
Edith Roberts—"The Unknown Wife"
COMEDY REVIEW
MONDAY
Mae Marsh—"Little 'Fraid Lady"
COMEDY NEWS
TUESDAY—WEDNESDAY MATINEE TUESDAY 2:30
Thomas Meighan—"White and Unmarried"
COMEDY FORD WEEKLY
THURSDAY—FRIDAY MATINEE THURSDAY 2:30
Lionel Barrymore—"Jim, The Penman"
CHRISTIE COMEDY NEWS
SATURDAY—MATINEE 2:30
Billie Rhodes—"Nobody's Girl"
SERIAL COMEDY

A DOUBLE ADDRESS AD

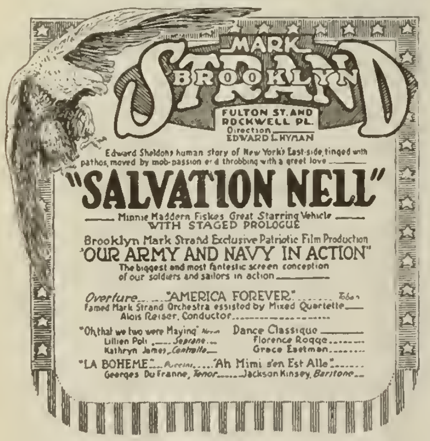
# Selling the Picture to the Public

gests a carelessness that does not make for good effect. Care should be taken to have the advertisement smart and attractive to the end that the impression is created that the house, too, is equally smart. This is not done where there is poor composition or errors are permitted to creep in. Dated days do not matter as much in a newspaper ad as they do on a program, but there was plenty of room for the date and it is always better to give day and date instead of merely the day. Say "Saturday, July 30" and then if some one hears the thirtieth mentioned he thinks of the attraction where "Saturday" might convey no suggestion.

—P. T. A.—

### A Patriotic Border Was Hyman's Fourth

In addition to putting on some George M. Cohan specialties for his Fourth of July program, Edward L. Hyman got up a patriotic border for the advertisement of the Mark Strand, Brooklyn. It offers a good suggestion for a simple and effective border, and will be worth while holding on to until next year. It takes up very little space, and yet it gives the effect of a full shield design without eating up too much of a double 65 line. It is a nice piece of pen work; one of the best his artist has done, and the balancing of the lettering is admirable. The feature stands out and yet the patriotic specialty is also given a good showing as well as the overture, so that you get "Our Army and Navy in action, America forever" as the first flash apart from the title. The advertisements not only offer a study in the best hand lettering we know of, but they are also nice lessons in proportioning. They are a liberal education if you follow them long enough.



MARK STRAND BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN

Edward Sheldon's human story of New York's East-side, tinged with pathos, moved by mob-passion and throbbing with a great love

"SALVATION NELL"

Minnie Maddern Fiske's Great Starring Vehicle
WITH STAGED PROLOGUE

Brooklyn Mark Strand Exclusive Patriotic Film Production
"OUR ARMY AND NAVY IN ACTION"
The biggest and most fantastic screen conception of our soldiers and sailors in action

Overture "AMERICA FOREVER"
Famed Mark Strand Orchestra assisted by Mixed Quartette
Alois Reiser, Conductor

"Oh, that we two were Maying" Nevin
Lillien Poli, Soprano
Kathryn James, Contralto

Dance Classique
Florence Rogge
Grace Eastman

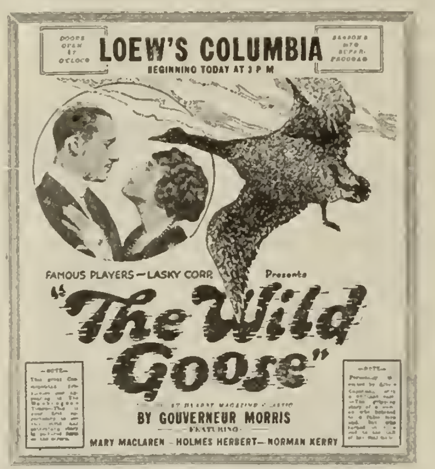
"LA BOHEME" Puccini "Ah Mimi s'en Est Alle"
Georges DuFranne, Tenor
Jackson Kinsey, Baritone

HYMAN'S PATRIOTIC BORDER

—P. T. A.—

### Washington Layout Gives a Suggestion

This three hundreds from Loew's Columbia, Washington, gives a new idea in the ears at the bottom of the space, set in five point. They are very small, but the type is clear. If you read them it helps, if you don't you probably are sold, anyhow, but they don't hurt and they can help and they occupy space that might otherwise be wasted. Larger type would have detracted from the title. It makes an attractive layout, clean and summery, and cool. It offers just enough attractor and the speed lines across the title are not as offensive as they usually are because the wild goose suggests speed. But we do not favor ever breaking the letters of a title, even to this extent. The title should be the one thing that can be read at the first glace or even half a glance. The Washington papers yield better results than most cities when it comes to type, and for this reason you see less hand lettering in the Post than in most papers, because it is not needed. They have compositors who know how to set type. And to back this up, they have a number of agents who know how to lay out ads, as well. The Columbia man is not the only one, though he gets the best average results because he seldom crowds his spaces.



LOEW'S COLUMBIA
BEGINNING TODAY AT 3 P M

FAMOUS PLAYERS—LASKY CORP. Presents

"The Wild Goose"

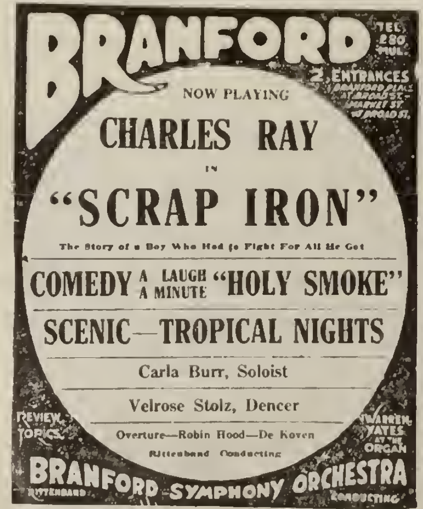
BY GOUVERNEUR MORRIS
FEATURING
MARY MACLAREN—HOLMES HERBERT—NORMAN KERRY

THE LOEW EARED AD

—P. T. A.—

### Newark Advertising Cut Down Materially

The Newark theatres have cut their spaces to the minimum for the summer, and the Branford, which was taking around quarter pages, has cut to seventy lines double, without hurting the publicity value of the work. It has also eliminated art work in favor of a frame into which the type is mortised. Some of the text in the reverse frame is too small to be read. You know there is something there, but you can't tell just what it is. This includes the telephone number, which, of all things, should be clearly told. It has also cut down to single attractions, which is another move in the right direction, but someone was careless in the proof reading to allow a "dencer" to be announced. When winter brings better business, there is no reason why the Branford should go back to larger spaces unless the other houses do, and if all agree to hold down, they can keep the advertising costs low without suffering any loss of prestige or business. There is a certain size beyond which any spread is useless. If more is taken it benefits the paper, but not the house, and if all theatres would combine on a minimum amount of space, much money could be saved.



BRANFORD
TEL. 280 MUL.
2 ENTRANCES

NOW PLAYING
CHARLES RAY
IN
"SCRAP IRON"
The Story of a Boy Who Had to Fight For All He Got

COMEDY A LAUGH A MINUTE "HOLY SMOKE"

SCENIC—TROPICAL NIGHTS

Carla Burr, Soloist

Velrose Stolz, Dencer

Overture—Robin Hood—De Koven
Rittenband Conducting

REVIEW TOPICS
WARREN YATES AT THE ORGAN

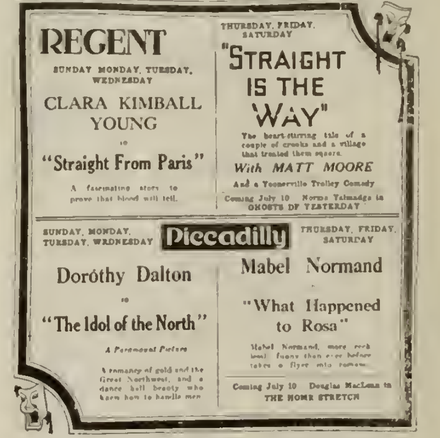
BRANFORD SYMPHONY ORCHESTRA
RITTENBAND CONDUCTING

THE BRANFORD REDUCTION

—P. T. A.—

### Thompson Saves Space By Framing His Ads

For the summer, when reductions are more or less imperative, the second string of Col. Thompson, of Rochester, are advertised together, with one Sunday ad doing most of the selling for the week. The frame is made up for permanent use and by making this a trade mark he can dispense with drawn designs and put his stuff over without special display. This style is more of a program than a display advertisement, for it offers the bills for both halves of the week with equal force. Probably he cuts his daily space to the point where the selling has to be done on Sunday. It is not a good general plan, for it is apt to hurt the sale of the first feature through lack of special emphasis, but with the summer counter attractions, it is probable that the advantages outweigh the disadvantages. This is all right where the two shows are given an equal break, and it is patent that two shows are offered, but it is a bad plan to seek to sell two shows in one space without making some strong division. This is done in the case of the Thompson ad by putting them side by side instead of one on top of the other. The Strand advertisements are now all type and run for a stock company.



REGENT

SUNDAY MONDAY, TUESDAY, WEDNESDAY
CLARA KIMBALL YOUNG
in
"Straight From Paris"
A fascinating story to prove that blood will tell.

THURSDAY, FRIDAY, SATURDAY
"STRAIGHT IS THE WAY"
The heart-stirring tale of a couple of crooks and a village that treated them square.
With MATT MOORE
And a Toonerville Trolley Comedy
Coming July 10 Norma Talmadge in GHOSTS OF YESTERDAY

Piccadilly

SUNDAY, MONDAY, TUESDAY, WEDNESDAY
Dorothy Dalton
in
"The Idol of the North"
A Paramount Picture
A romance of gold and the Great Northwest, and a dance hall beauty who knew how to handle men

THURSDAY, FRIDAY, SATURDAY
Mabel Normand
"What Happened to Rosa"
Coming July 10 Douglas MacLean in THE HOME STRETCH

THE THOMPSON COMBINATION

—P. T. A.—

### Double it Up

A stunt that works for you is a good one. A stunt that works for you and others is better, because then you will have made pluggers for your game because you have made friends. Plan your hook-up ideas so that the other man gets as much, if not more, than you do and the value of the stunt will last long beyond the life of the idea.

—P. T. A.—

*We still have a number of those Japanese programs, which will make interesting displays for the lobby frames. If you want one send in an unstamped addressed envelope. Display it in a frame for a week and then hold it for the ideographs to copy when you have a Chinese or Japanese play.*

# *Trade Papers Have Done Much in Aid of Exhibitors, Says Pearson*

"Several important developments have followed the action of the Motion Picture Theatre Owners of America, in setting aside September as 'Independents' Month,'" said Elmer Pearson, director of exchanges of Pathe this week. "More than any other, however, is the development showing just what side of the fence the trade papers are standing on.

"We have been particularly impressed by the manner in which all the film trade journals have stood back of the action of the M. P. T. O. in advancing the interests of the independent distributors during the September drive.

"At various times I have seen attacks directed against trade papers for their 'lack of interest' in the problems of the exhibitor. I think that these arguments have all been nullified by the manner in which the trade papers have fostered the exhibitors' interest during the past few months of their struggle with vital problems.

"Many heads have been hit by the cudgels waved by the trade paper editors in their fight on behalf of the showman, but it is an old Irish saying that 'you can't be a renegade and brickproof too.'

"The independence of the trade press is a healthy sign for the industry, and should come in for a portion of the September celebration.

"The trade papers, too, have done their share in maintaining a spirit of optimism throughout the industry by the dissemination of the cheerful news of a situation that we all must admit could have been made to appear rather glum, at best.

"Fortunately, the trade paper editors were foresighted enough to see that the economic situation would be long in the readjustment stage. During the period of transition from abnormal to normal conditions they helped maintain the equilibrium of the industry by their own cheerful attitude in the face of a period that has had no equal for them from the viewpoint of depression."

# *Lord Northcliffe Pays His First Visit to Movie Studio*

For the first time in his long, busy and successful career, Lord Northcliffe, owner of the London Times and other English newspapers and periodicals, visited a motion picture studio last week, when, at the invitation of William Fox, he examined every nook and corner of the big Fox studio building in West 55th Street.

"Absolutely staggering," "Most amazing," were among the expressions he used as he received answers to his hundreds of questions.

When he arrived with several New York friends he was met by William Fox and Winfield E. Sheehan, general manager of the company. After seeing the executive offices of the company, Lord Northcliffe was conducted to the stage floor. He saw Harry Millarde, director of "Over the Hill," at work on another big picture as yet unnamed. The scene was an attic room. In the corners hung cobwebs. Lord Northcliffe examined these closely. "Are they real?" he asked. "Oh, no, he was told. "We make them here." This reply caused his Lordship to laugh. "Really wonderful," he said.

He next turned his attention to the motion picture camera and the studio lights. The work of the carpenters, the stage builders, brought forth question after question. The great banks of overhead lights drew his interest, too. He saw the old-time sink in a kitchen scene, and examined the plumbing connections. "You don't leave much to the imagination, do you?" he remarked with a smile.

He then was escorted to the laboratory. The planning of this laboratory and the execution of the plans were the work of Jack G. Leo, vice-president of the company. "This is all so big it is staggering," he declared. "The development of the technical side of motion pictures in America is ahead of any in the world. Everything seems to fit in its own groove here. It is certainly made for economy of time and space."

## *New Story for Priscilla Dean*

Universal has purchased "Wild Honey," a story by Cynthia Stockley, as Priscilla Dean's next Universal-Jewel starring vehicle.

Lucien Hubbard, scenario editor at Universal City, is writing the continuity, to have the script ready when the star has finished "Conflict," the super-feature which is now being filmed in the British Columbia woods, under the direction of Stuart Paton.

## *Cuneo's Second*

Lester Cuneo's second feature for Doubleday Productions, which will be distributed by Irving Lesser, will be "Pat O' Paradise," a western story by Leo Meehan and Henry McCarty. The first picture is "Blue Blazes." It is announced that these productions will be high class box office attractions in every respect.

## *Ingram to Film "Turn to the Right"*

Virtually the same staff that assisted Rex Ingram in his productions for Metro of "The Four Horsemen of the Apocalypse" and "The Conquering Power" has been reassembled at Metro studios in Hollywood, Cal., for his next production, "Turn to the Right," the John Golden stage success by Winchell Smith and Jack Hazzard.

June Mathis, who adapted the Ibanez and Balzac novels for the screen, has completed the scenario for the new production. The photography will be done by John F. Seitz, who won unstinted praise from reviewers for his artistic work in the other Ingram photoplays. The production manager will be Colonel Starrett Ford, who had charge of handling the masses of soldiers pictured in "The Four Horsemen." Curt Rehfield will again be assistant director.

Alice Terry will head the cast. The only other player selected so far is Edward Connelly, who has appeared under Mr. Ingram's direction as Uncle Nat in "Shore Acres," as the lodge keeper in "The Four Horsemen" and as the notary, Cruchot, in "The Conquering Power."

## *Fox Shows Spirit of Determination*

Students of cause and effect in the affairs of mankind may see more than a coincidence in the fact that the five more important Fox Film Corporation releases for August exploit the spirit of determination as the dominant note—for that is the quality which the corporation has manifested unfailingly throughout the period of depression which affected the field of motion picture enterprise in common with other industries. Even when the situation seemed most alarming, and few dared predict the rapid recovery of the industry which already is in evidence, William Fox kept most of his companies at work, and there was considerable activity at all times in the East and West studios.

# *P. A. Cavallo Gives High Praise to Synchronized Music Scores*

With the Ravinia Park management offering motion pictures once a week in Chicago's world famed open air Operatic center, lovers of the highest form of musical entertainment are being introduced to the pleasures of motion picture.

Ravinia Park, the stronghold of summer opera in America, offers screen attractions every Monday night and P. A. Cavallo, conductor of the Chicago Symphony Orchestra, in speaking of his organization's participation in the program on these special movie nights, said: "My experience with Synchronized Music scores prompts me to express my appreciation of these splendid scores, from the conductor's standpoint.

"Their coming marks a great epoch in the art of motion picture presentations. Through their use with the Chicago Symphony Orchestra, I am enabled to offer Ravinia Park's patrons the very highest form of musical entertainment. The absolutely perfect synchronization, the many beautiful themes and the extraordinarily simple scoring makes them adaptable not only to a Symphony orchestra, such as the Chicago organization, but insures their use successfully as well in theatres where only a piano or organ are employed."

## *David Powell Is Featured in Film*

As its release for August 7, Paramount presents a Donald Crisp production, "The Princess of New York," which was made at the London studios of Famous Players-Lasky British Producers, Ltd.

David Powell is the featured player in this picture, which is an adaptation of Cosmo Hamilton's novel of the same name.

Do you know our summer plan of easy payment?

The Fotoplayer

Tear off and mail to nearest office

NAME............

THEATRE............

CITY............

The American Photo Player Co.
NEW YORK - CHICAGO - SAN FRANCISCO

# "Way Down East" Will Be Handled by United Artists, Says Griffith

D. W. Griffith has decided to distribute "Way Down East" through the United Artists Corporation. In explaining this unexpected action, Mr. Griffith said:

"We will discontinue the special company showings and will present it to the public in the picture theatres. This action is taken because we feel that present conditions persuade any producer to tax a troubled public as lightly as possible for his product.

"As 'Way Down East' has proved itself one of the three pictures that have ever been able to show successfully throughout the country at $2 (with many seats at $3 and $5 in the larger cities) without one company in any part of the country ever showing a loss, we feel that by charging $1 for the best seats we are making a major reduction. We shall insist that the same standard of exhibition be maintained. We have always felt that $2 a seat was a fair and reasonable charge because the production cost was from ten to twenty times as much as the regular theatrical attractions.

"We have found 'Way Down East' the most profitable property we have ever exhibited. Its gross takings last year were $4,225,726.20. It earned more than twice as much as any other theatrical attraction. Perhaps the reports from a few cities may be interesting. New York grossed in one theatre $570,303.40; Boston, $327,128.67; Philadelphia, $191,221; Pittsburgh, $197,846; Providence, $82,210; Brooklyn, $141,094.75; Cincinnati, $58,901, and Baltimore, $92,724.

"In releasing this picture we take advantage of lessened distribution costs, which is a very important saving to the public. We do this experimentally. We do it with a realization that it means a minor financial sacrifice to ourselves and an abrupt departure from our original plans, which looked forward to showing this production for the next three years along the same lines as the past year.

"We see no reason why we should cling to this plan merely because it was our announced plan in the face of such vital and disturbing changes in the economic affairs of this country.

"By this method we shall answer many thousands of protests by showing the picture in the less populous centers. We shall take the exhibitor experimentally at his word that he is able to present a long picture in a manner satisfactory to himself, his patrons and the producer. Also we shall relieve ourselves of accepting the unpleasant burden of adding from 25 to 40 per cent. to the costs of our new productions through receiving financial aid from Wall Street, a substantial burden which every producer must pass on to his public, and one devouringly at odds with the sincere effort of the industry to reduce the cost of picture."

## Is Ready to Cast Hughes' Picture

Goldwyn announces that it is ready to cast Rupert Hughes' next picture, an original film story, "The Wall Flower," which the producing corporations expects to equal the same author's great success, "The Old Nest," now in the sixth week of its pre-release showing in New York City at the Astor Theatre, and the other Hughes' picture to follow it, "Dangerous Curve Ahead."

## Gloria Swanson Coming to N. Y.

A message received at the Paramount home office from California states that Gloria Swanson will leave Hollywood about the tenth of August for New York. On her visit in the metropolis she expects to see the new shows and rest following the completion of "Don't Tell Everything," in which she has been playing a leading role with Wallace Reid and Elliott Dexter under the direction of Sam Wood.

Although Miss Swanson has been engaged in only three productions for the past year, she has worked almost constantly during that time, starting with Cecil B. DeMille's all-star super-special, "The Affairs of Anatol," and continuing in "The Great Moment," her first Paramount starring picture, and "Don't Tell Everything!"

## Wood Directing Paramount Film

Wallace Reid, Gloria Swanson and Elliott Dexter are the featured trio in Paramount's "Don't Tell Everything!" which is now being made at the Lasky studio with Sam Wood as director. It is in line with the company's policy of combining stars in productions and offers an unusually fine part for each of these well-known players, it is said.

# Neilan Describes "Bits of Life;" Four Distinct Stories in One Film

"With 'Bits of Life' I am trying a departure in motion picture entertainment," said Marshall Neilan. "This film offers something new under the motion picture sun, so I am anxious to hear the opinions of exhibitors. If my beliefs in the production are correct, I plan to concentrate on the idea offered in this film and arrange my producing plan in accordance with this idea.

"How many times, Mr. Exhibitor, have your patrons come into your theatre in the middle of the feature and become disgruntled because they had to sit through five or six reels before they knew what the story was all about? How many times have they been compelled to wait until the entire balance of your program was shown before the feature again appeared, before they could identify the characters introduced in the early part of every feature and establish the plot of the story?

"Some time ago, it occurred to me that if the producer could help the exhibitor in this problem, thought in this direction would be well worth while. The picture theatre is different from the 'legit' house in that patrons will drop in any time during the afternoon and evening performance. If they are confronted with a puzzle as to what the feature is all about, there is no doubt but that it tends to 'sour' the whole show

"No doubt you too have given this considerable thought, but the exhibitor is powerless to overcome the situation with the type of feature he is getting from the producer. I have come to the conclusion that the only way to eliminate the five or six reel puzzle for your patron who arrives after the first reel has been shown, is to eliminate the long story

"Thus, in 'Bits of Life,' I endeavor to present four separate and distinct stories. Only one of these stories run two reels, the other stories are between one and one and a half reels in length. Thus when your patrons come into your theatre at the end of the first reel, a new story is unfolded with the beginning of the second. If they arrive at the end of the second reel, another plot is started with the third. In no case will they have to sit through more than two reels before another plot is begun.

"Still another great possibility is opened to the exhibitor with this production. In selecting the four stories for 'Bits of Life' I have endeavored to satisfy every appetite among the patrons of the motion picture theatre of this country.

"To illustrate, for those who like satire, the first episode of this production will more than satisfy. Lovers of comedy-drama will find in the second story a plot of unusual merit. The wide demand for stirring melodrama is particularly catered to in the third episode wherein a stirring tale with a climax that I believe will long be remembered, is presented. As melodrama is most universally acceptable, more footage is devoted to this story than any of the others. As it is always well to 'end with a smile,' in the fourth episode I offer one of my own stories, a rollicking farce with a mystery element and a laugh at the end.

"Thus every appetite for the screen entertainment is satisfied. In one of the stories, for those who insist upon 'realism in pictures' we even present the much-discussed unhappy ending. However, to play safe, the final episode with its big laugh at the climax takes any 'bad taste' out of the mouth that might have been acquired by any of the dramatic touches of the previous stories.

"Still another item of appeal to your public involved in this type of picture is the fact that it makes possible the appearance of an unusually large number of prominent players in the cast. Each story has a different cast. As the producer, instead of engaging his players for the usual length of time taken to make a feature, uses the players for only the few weeks it takes to make one of the episodes, he can afford to engage the best artists for all parts.

"The wealth of short story material that has heretofore been unavailable because of the fact that these stories were too short for feature production unless padded, in which case the story value was invariably depreciated, is now opened to producers who contemplate pictures of the 'Bits of Life' type."

## Preparing Large Exploitation for "The Son of Wallingford"

Vitagraph is putting out two twenty-four sheets as a part of its extensive exploitation material on the George Randolph Chester special, "The Son of Wallingford."

The first 24-sheet for this super-feature has probably as much attention-compelling value as any poster put out in some time, as "J. Rufus Wallingford," the get-rich-quick promoter whose jovial face has smiled at millions of readers through the medium of magazines and newspapers, is shown seated on an elephant, this being part of a mammoth pageant scene in "The Son of Wallingford.

Vitagraph's second 24-sheet for "The Son of Wallingford" is a radical contrast to the first one. One big scene has been taken from the action of the picture, and this dominates the entire stand. Jimmy Wallingford and his sweetheart, Mary, are shown in a small skiff, surrounded by flames. The sight of a body of water on fire, while unusual enough to demand attention, might be a trifle puzzling as to its meaning, but this has been made clear in the 24-sheet by means of oil derricks in the background.

## Increased Personnel

Work has been started at the Lasky studio, Hollywood, under the supervision of General Manager Charles Eyton, on the construction of another building to house the added directors and members of the scenario staff at the studio. Owing to the influx of writers and others connected with production work in New York, the personnel of these departments at the Lasky plant has been considerably increased and more space is an absolute necessity.

# In the Independent Field

**By C. S. SEWELL**

## "Adventures of Tarzan" Finished; Release Date Set for October 1

Filming of the final episode of "The Adventures of Tarzan" serial is now complete and it is being cut and titled according to word received by Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, from Director Robert F. Hill, at the studios of Great Western Producing Company on the Pacific Coast.

It is claimed that more time has been given to the production of this serial than any heretofore produced; four cameras have been grinding steadily on it since January 1. It is the latest Edgar Rice Burrough's story to reach the screen via the serial route and is in fifteen episodes, the first being in three reels.

Elmo Lincoln is the star, with Louise Lorraine playing opposite, and the cast includes Percy Pembroke, Frank Whitson, Charles Inslee, Lillian Worth, George Momberg and several hundred extras cast as Arabs, Oparian warriors, sunworshippers, headhunters, Zulus, Algerians, etc. There is also a remarkable array of wild animals, including Joe Martin, the ape; Tantor, the elephant; Numa, the lion, as well as crocodiles, monkeys, jaguars, hyenas, leopards, etc.

The serial was produced by Great Western Producing Company and is being sold on the independent market by Adventures of Tarzan Serial Sales Company, under the direction of Louis Weiss, who promises that it contains a remarkable number of wild animal thrills. An unusual feature of the distribution is the fact that the entire serial has been completed before a serious effort has been made to market it, and this is pointed out by its sponsors as an evidence of the quality maintained throughout the production.

A trade showing of the entire serial in New York is being planned for the benefit of buyers, and it is announced that the release date previously set has been changed and the picture will now be released on October 1.

## Urban Announces Two New Series and Outlines Scope of His Plans

Classification of the large amount of material in the film library of Charles Urban is going forward with such rapidity that he is now in position to indicate its scope. As the subjects are completed they are divided into Kineto Reviews of Movie Chats and already in a little over a year 200 Reviews have been made and 100 Chats. The subjects are then sub-divided into their proper series. Among the groups are:

The Urban Science Series. This already has twenty reels contributed mainly by Prof. F. Percy Smith, of London, whose subjects deal principally with biology, chemistry and physics, including a half dozen reels of Science at Home. Then there are several by C. N. Mavroyeni, of Athens, Greece, dealing principally with botany.

The Animal Kingdom Series. There are now forty reels. Many European photographers have contributed. The principal Americans are Raymond L. Ditmars and Arthur H. Fischer. This series shows animals in the wilds and also in the zoos.

The La Fontaine Fables. Twenty in number, selected from 240 by the author. They are being made by Dr. Ditmars at the New York Zoological park. Nine have been completed.

The Four Seasons. Also produced by Dr. Ditmars, showing the ways and moods of nature in Spring, Summer, Autumn and Winter. One reel is devoted to each season, all are complete and the four will be released as a single feature.

The Roving Thomas Series. A travel group under the guidance of the Urban Cat. None have been released. Each reel will be a combination of photography and animated drawing by John C. Terry, a cartoonist. The Urban cat will point out the beauties of the places visited in the series.

Great American Author's Series. Twelve in number, semi-biographical and semi-literary. For example, the Washington Irving reel, already completed, shows his birthplace, different associations dear to him, tributes to him and a bit of his Rip Van Winkle.

In addition to these series there is a large amount of material dealing with travel, industry, arts, history, etc. For instance, a five reel series on the United States Navy. There will be 1,000 in all, embraced in "The Living Book of Knokledge," the world's encyclopedia in motion pictures, which it is expected will be finished in two more years.

## Independents Now Have Unusual Opportunities Says Shallenberger

Dr. W. E. Shallenberger, president of Arrow Film Corporation, and one of the most prominent men in the independent field, believes that the independent exchanges are now faced with an opportunity such as comes but once in a lifetime, that the outlook for September is most encouraging and that if the exchanges will only make proper preparation they will be surprised to find what the fall has in store.

"The independent buyers are securing pictures of better quality; the manufacturers are making fewer pictures but of higher quality, giving exchanges the opportunity of placing their pictures with the better class of theatres and securing larger returns," says Dr. Shallenberger.

"Economy in both production and selling is a vital factor and producers are arranging to make pictures in series. This should be encouraged by buying in series as it costs much less to sell a series of productions than to sell the individual pictures, the exhibitor is more certain of his output and the exchanges have the opportunity of organizing sales forces and conducting an extensive campaign at a lower cost.

"With reference to the 'Independence Month,' resolution of M. P. T. O. A.," continued Dr. Shallenberger, "if we will prepare for this and use every effort to put it into effect we will be gratified with the results throughout the coming year. While there will be keen competition and a survival of the fittest, there is room for all if we will only work together."

## Washington Exchangemen Unite to Boost "Independence Month"

At a meeting to stimulate interest in Independence Month held in the offices of Sidney B. Lust, president of Super Film Attractions, the following exchanges located in Washington, D. C., subscribed money and pledged themselves to carry the drive to a successful termination:

Sam and Jake Flax, of Liberty Film Exchange; Harry Coffey, of Empire Distributing Corporation; J. H. Beaver, of Educational and Electric Film Exchanges; R. Berger, of F. B. Warren Company; E. A. Sherwood, of Pioneer; C. J. Sonin, of Robertson-Cole; D. F. O'Donnell, of Federal; Joe Young, of Federated; Eugene Wilson, of Vitagraph; Henry Coleman, of Seaboard; Sidney B. Lust, of Super Film; Sam Gallanty, of Hodkinson; Bob Smeltzer, of Pathe; A. R. Carrick, of Associated; Billie Ballenger, of Selznick; Jules Levey, of Universal; Leo Garner, of Reliance.

An agressive campaign will be waged. Pledge cards will be sent out, together with letters, stickers and circulars, and an endeavor will be made to get exhibitor organizations of Maryland, District of Columbia and Virginia to endorse this movement.

## Iris to Produce On the Coast

Jack Goulde, business manager of the Iris Pictures Company, announces that hereafter his company will make their pictures on the Pacific Coast.

Walter Steiner, Director-General, and his staff are now putting the finishing touches to the company's initial super-photodrama, "Tangled Hearts," and on completion of their work will embark for Los Angeles.

Besides the producing staff, the entire stock company of Iris players, including Miss June Keith and Jack Hopkins, will make their home in Southern California.

## Bryan's Daughter to Produce Films

Ruth Bryan Owen, daughter of William Jennings Bryan and wife of Major Reginald Owen, of the British Army, is to write direct and produce a series of pictures. Mrs. Owen has already produced a film drama "Once Upon a Time," a romance presenting unusual phases of life in the Orient. The negative for this picture is in New York and it is stated that the cordial manner in which it has been received caused her to decide to produce a series.

# In the Independent Field

## J. J. Goldberg Heads Company Producing Texas Guinan Films

*THE "TWO-GUN WOMAN"*
*Texas Guinan, who now has her own producing company*

The company referred to in our last issue, which will produce a series of twenty-four two-reel productions, starring Texas Guinan, will have Jesse J. Goldberg as its guiding head.

Mr. Goldberg announces that before connecting himself with the Texas Guinan Productions he made a thorough study of the present condition of the industry and arrived at the conclusion that the present situation is only temporary and that the coming autumn will witness a stabilization of the entire industry.

Of particular note, says Mr. Goldburg, is the fact that there is a demand for meritorious and worthwhile productions and that "any old thing" will not get by and notwithstanding certain reports to the contrary, buyers are ready to pay cash for productions of this kind.

Already, says Mr. Goldburg, the announcement of the Texas Guinan series under his supervision has met with a hearty reception, and he calls attention to the fact that these productions will not be an unknown quantity as a series of productions with Miss Guinan as the star, was released some time ago, which were made under his supervision. The new series will be evenly divided between Western and Northwestern productions.

Miss Guinan will not have a stock company but each production will be cast separately, and in productions where there are male leads they will be players with screen reputations.

"We are going to overcome objections sometimes raised against independent productions," says Mr. Goldburg, "for instance, we are going to advertise every month in the trade journals, even after all territory has been disposed of, and are going to continue to make and distribute advertising novelties for the benefit of exhibitors.

Mr. Goldburg will leave for Los Angeles within a few days to supervise production work, and during his absence his offices will be under the supervision of Edwin R. Fraser, who will have charge of the business affairs of Texas Guinan Productions. Mr. Fraser is a newcomer in the industry but has served in an executive capacity with an export and import firm in New York.

## Newspaper Syndicate Endorses "Hallroom Boys" Comedy Films

At the time the film rights to the cartoon strips originated by H. A. MacGill and published in various newspapers showing the doing of Percy and Ferdie were secured by Jack and Harry Cohn as a basis for the Hallroom Boys' Comedies, a tie-up with the New York Sun-Herald Syndicate controlling the rights to this series was attempted. The syndicate, however, reserved judgment and declared they preferred to wait and see the calibre of the comedies.

Messrs. Cohn now announce that the result of this watchful waiting culminated recently in the official endorsement of the syndicate which congratulated the producers on the calibre of the pictures, stating they contain real humor of a high class, are clean, entertaining and funny, and offering assistance wherever possible to increase the popularity and circulation of the comedies which they consider deserving of the highest commendation.

The Herald is running these cartoons as a color page in the Sunday editions and the St. Louis Globe-Democrat is doing likewise with other papers following suit. A big campaign is being prepared by the producers as a result of this endorsement and Federated Film through which they are distributed are being urged to co-operate with the newspapers in special exploitation.

## Dana Opens Branch in Seattle for Arrow Photoplay Company

Arrow Photoplays Company, under the managership of P. B. Dana, has opened a Seattle branch. This company already operates exchanges in Denver and Salt Lake City. Mr. Dana, sales manager of the Arrow Film Corp. for three years, recently took hold of the Arrow chain of exchanges and is planning big things out on the Pacific Northwest. "Without a doubt this coming year is to be the biggest in the history of the independent exchange business," says Mr. Dana. "The exhibitors everywhere seem to be not only willing, but anxious to help the independent exchanges. They are giving the exchanges more and more business and I fully believe that this coming year will see an entire change in heart on the part of exhibitors who do not patronize the independent exchanges. Since my advent into the exchange business I find that exhibitors are more than willing to give the exchanges bookings, provided the exchange has the pictures that they can use. It is entirely up to the exchanges to handle pictures that the better class of houses can use, if they do they can get the business. It is a question of the quality of pictures only.

"The future of the independent exchange business lies in the hands of the independent producer and distributor. If the producers will give us the goods the independent exchanges are sure to forge ahead and with their success the producers are going to be able to get more money for their product.

Dana recently put over "Kazan" in the America Theatre, Denver. It was the first time an independent production has gone into this theatre for a long time. Arrow has recently purchased the four James Oliver Curwood productions from Arrow Film Corp.

## New Officers Are Elected by the Film Distributors League

A Special Meeting of the Film Distributors League is now in session in New York. Morris Fleckels resigned as president on account of other interests and Mr. Brown, of Philadelphia, was elected president with Ben Freedman vice-president and William Alexander, secretary, as general manager. The offices of the League will be moved to the offices of the Alexander Film Corporation at 130 West 46th stret. Among other members present were: Hurlburt, of Detroit; Rifkin, of Boston; Lande, of Pittsburgh and Garner, of Washington. A purchasing committee was selected which consists of Lande, Garner, Brown, Alexander and Rifkin.

The League will be in the market for features and other subjects of merit.

## Human Appeal Will Characterize All Pictures Offered by Backer

Franklyn E. Backer, president of Horizon Pictures Corporation, announces that because of the appeal of the screen version of Will T. Bingham's stage play, "The New Minister" and the success of "A Western Thoroughbred," which depend principally on heart interest, that during the coming season he will confine his producing and distributing activities to pictures that depend upon human appeal.

Mr. Backer maintains that while the industry needs a certain number of big spectacles with gorgeous sets, that the pictures that are the most satisfying and do the greatest business with the least effort on the part of the exhibitor are heart-interest stories of real worth and sees in them a solution of the cost problem that is engaging the attention of all branches in the industry. He therefore believes the bulk of the pictures should be along this line.

## Hirsh Pleased with New Series

Nathan Hirsh, president of Aywon Film Corporation, states that the series of five reel western productions featuring Guinn Williams supported by Will Rogers, Jr., are vibrant with adventure and excitement, with plausible plots, unusual situations and dare-devil stunts, set amid rugged scenery, and that they are unusually high-class in every respect.

Guinn Williams, known as "Big Boy" Williams, is a native westerner, while Will Rogers, Jr., is the eight-year-old son of Will Rogers and said to have inherited his father's talent. The first of the series is ready for release.

## Cohn Adopts New Plan of Titling

Harry Cohn has introduced a new system of sub-titling the newest Hallroom Boys comedies. Believing that spontaneous humor is the best and that hours of thinking out a gag does not bring out the real comedy that leaps to the mind unbidden, he had hit on the idea of titling the comedies on location while the pictures are being shot. He will use the funny things that happen while the scenes are being made, the ideas that spring from the stunts that the players perform or fail to perform and from chance remarks of the players, property men, directors, etc. He is confident that in this way he will get suitable subtitles that are not only effective, but contain spontaneous humor.

# In the Independent Field

## Rights for Eight States Sold on "Black Panther's Cub" by Equity

What constitutes one of the biggest sales of state right territory on any independent production was consummated last week when Louis Baum, sales manager for Equity Pictures Corporation, completed a deal whereby Federated Film Exchanges of Seattle and Denver secure the territorial rights for "The Black Panther's Cub" for Washington, Oregon, Montana, Idaho, Colorado, Wyoming, New Mexico and Utah.

"If any depression exists in the film industry at the present moment, it doesn't seem to exist to any great degree in the independent field," says Mr. Baum. "There may be a few of the larger and costlier theatres shut down temporarily owing to the heat and general conditions, but the smaller houses seem to be going very well.

"It all reverts back to the sound argument of good pictures that are genuine box-office winners, good at any time, anywhere in spite of any conditions. Give the public a real production with a real star, such as Florence Reed, and business goes on just the same as ever.

"There were various factors concerned in this big sale of territory, mostly, however, was the demand for genuine big pictures. The argument that Broadway stars do not mean anything in pictures is all wrong. Just the very opposite is true, for where the public sees the usual stars constantly in pictures, they find a welcome relief in seeing new faces, particularly those of legitimate Broadway favorites, of whom they have heard but whom they have never seen."

## To Burlesque Big Championship Bout

The seventh of the Mirth series of comedy releases directributed by Reelcraft Pictures Corporation will be a burlesque on the Dempsey-Carpentier championship bout. In the burlesque "Tweedy" will appear in Carpentier's role and will administer to the pseudo-Dempsey what he says he would like to have seen in real life. The filming of the ring scene will be made an event, and Schiller Productions are preparing a boxing tournament to be held at the Yonker's Athletic Club, to which many prominent fight fans will be invited. There will be two preliminary bouts before the burlesque.

## Want Pictures

Among the prominent independent buyers now in New York are S. J. Hankins, president, and W. A. Thimmig, secretary of Fine Arts Film Exchange of St. Louis. They are making their headquarters at the Hotel Astor and are in the market for productions for Southern Illinois and Eastern Missouri.

*MADAME SHUEPBACH*
*Of Mundus Film Company, who bought "Adventures of Tarzan" for four countries*

## Record Price for "Adventures of Tarzan" for Four Countries

Negotiations have just been completed between Louis Weiss and Madame Inny Shuepbach, whereby Madame Schuepbach secures rights to the "Adventures of Tarzan" serial, starring Elmo Lincoln, for France, Holland, Belgium and Switzerland at what is said to be a record price for the countries involved and to exceed the price paid for Chaplin's latest production for the same territory.

Madame Shuepbach's headquarters are in Paris and it is announced that she came to this country expressly to secure rights to this serial. She has already successfully handled two Tarzan stories, starring Elmo Lincoln, "The Romance of Tarzan" and "Tarzan of the Apes," for the Mundus Film Company, which she represents. She is a prominent European distributor of American films, having handled Metro output in the countries mentioned for four years, and First National for the last two. She will soon return to France and begin a widespread campaign for this serial in France, Holland, Belgium and Switzerland.

## Brewster Films Among Seven Offered by Clark-Cornelius

Among the seven productions which Clark-Cornelius Corporation will release immediately on the independent market are three which have been exploited by the Brewster Publications, Motion Picture Magazine, Motion Picture Classic and Shadowland. These pictures have as their leading players girls who won the Fame and Fortune Contests conducted by these magazines. Corliss Palmer, winner of the 1920 contest, is offered in "The Eternal Two" and "From Farm to Fame," a two-reel satire and comedy on the selection of beauties including in the production Mary Pickford, Lillian Gish, Hope Hampton and other screen celebrities.

The other Brewster picture is "Love's Redemption," with Blanche McGarrity, winner of the contest for the previous year. In her support are Anita Getwell, the second prize winner, also Hudson Maxim, the celebrated scientist, and Edwin Markham, the poet.

### *Four Others*

The remainder of the production consists of "The Glory of Youth," a story of the Pennsylvania mine regions, "Battling King," a story of the West, "Pardners," adapted from a Rex Beach Novel with Charlotte Walker in the leading role, and "Come Back Home," the story of a prodigal.

## Jack Hoxie Now in New York on His Personal Appearance Tour

Jack Hoxie, Arrow Film Corporation's cowboy star, now on a personal appearance tour, arrived in New York on July 28, and his entire time until August 4, when he left for Boston, was taken up with personal appearances at theatres in Manhattan, Brooklyn, New Jersey and the Bronx, and in various publicity stunts arranged by his personal representative, J. C. Davis, and by Arrow.

After securing a pistol permit in record time he started visiting the theatres in full cowboy regalia, being greeted by large crowds. He also visited Madison Square Garden where he met Tex Rickard and was "snapped" with a bevy of bathing beauties and also sparred with Philadelphia Jack O'Brien. Later he staged a special performance for the mounted police, showing cowboy stunts of horsemanship, the police also displaying their prowess. This took place in Central Park.

Hoxie also appeared at a special matinee at Loew's American attended by several thousand children, and after visiting many other theatres, was the guest of honor at a banquet given by Dr. W. E. Shallenberger on Wednesday evening, attended by about fifty guests. Immediately after the banquet he left for Boston, where he will be the guest of Hirsch, of Lightning Photoplays.

## Pennsylvania Exchangemen and Theatre Owners Prepare for Joint Convention

In line with the recent endorsement of "Independence Month" by the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware and the working out of a plan of active co-operation with the exchanges, arrangements have been made for a joint convention to be held by the independent exchangemen and M. P. T. O. at the Garden Pier in Atlantic City, August 21, 22, 23 and 24, with official headquarters at the Hotel Traymore.

Beginning with a reception on Sunday, the following three days will be devoted to business. Various social events have been also planned, including a grand ball on Tuesday at the Garden Pier and a banquet on Wednesday evening. Those in charge of the arrangements are Charles Goodwin, Sam Blatt, Lewin Pizor, and David Barrist, of Philadelphia; E. J. O'Keefe, of Atlantic City, and Ben Schindler, of Camden.

Another plan to boost "Independence Month" consists of an Honor Roll on which will be inscribed the names of the leaders who first secure fourteen days' bookings for independent productions.

# Chicago and the Middle West

By PAUL C. HINZ

## *Portage Park Theatre Has Made Enviable Reputation Under Aylesworth Management*

Perhaps there is no theatre on the Ascher circuit, or on any other circuit, that better expresses the personality of its manager than the Portage Park on Irving Park Boulevard and Milwaukee avenue. Since the theatre's opening last December, it has been under the able management of George Aylesworth and has won an enviable reputation, not confined to its own locality, for comfort, neighborliness and personally-supervised programs.

One of the most successful of Manager Aylesworth's ideas was the introduction of a weekly novelty, which he calls "A Trip Around the World." This feature which has been running at the Portage Park every Wednesday and Thursday evening for the past five months, is devoted to a pictorial and musical description of a certain country—a new one every week. These are programed as "Photo-Musical Concerts" and consist of a one or two-reel travelogue and special music representing the nation on the screen.

Mr. Aylesworth believes also that it is worth while to cater to the children. "The importance of giving the children something worth while can hardly be over-emphasized," he said in a recent interview. Thus, with this in view, he has devised for the coming season, a series of fairy tale tableaux, which in fifteen minutes will depict some story or poem that has been a favorite with children. By using youngsters from the Portage Park neighborhood in the cast, these will have additional drawing powers.

## *Jensen Joins R-C*

E. C. Jensen has joined Robertson-Cole in the capacity of field representative, operating out of the home office. He is taking temporary charge of the Chicago office in the absence of a manager. Much of Mr. Jensen's experience in the industry has been in the Chicago field, where he made his firs reputation as manager of the World Film Exchange. Since then he has held the positions of manager of the local branch of Kinemacolor, assistant manager for Celebrated, then as district manager for Goldwyn, and finally field manager for Goldwyn, all in this territory.

## *Makes New Contract*

Beginning August 14, Orchestra Hall will operate, as in previous seasons, under the Paramount banner, according to the terms of a contract made this week between Max Goldstine and the local office of Famous Players-Lasky. The new regime will open with "The Golem," the European production directed by and starring Paul Wegener, which is on its eighth week at the Criterion, in New York.

## *Balaban & Katz House Named "The Chicago"*

The Chicago is the new name for Balaban & Katz's two-million-dollar loop theatre, now under construction. The changing of the name, which was formerly the Ambassador, is the result of several requests from city officials, including the mayor, who suggested that the new theatre, which the owners plan to make one of the finest in the country, and which will consequently be the source of great civic pride, should have a name of local distinction. Further than that, the firm of Balabon & Katz looks upon Chicago as the inspiration as well as the end of its activities, as all members were born and brought up in this city and it is their desire that their national reputation will always be linked up with their particular achievements here.

The Chicago, Publicity Director W. K. Hollander announces, will open about the middle of September.

## *Is Doing Good Work*

The Woodlawn Theatre Magazine is a good example of what a well-conducted paper can do in establishing a picture theatre as a community center. Almost everything that is of immediate interest to Woodlawnites, whether it has to do with motion pictures or not, finds a place in this weekly which has been edited, during the past month by L. Yeidel. Previously it was published under the supervision of Morris Roth. This magazine, which has not lost its pep during the weeks of summer heat, is proving by its pithy editorials, and announcements of high-class features, that the industry is far from dormant.

## *Takes Lease on Theatre*

"Over the Hills" will open at the Woods Theatre, which has been leased by William Fox for a period of thirty-two weeks, on Saturday, September 3. Plans for an elaborate presentation, including an orchestra of skilled musicians, are now under way. Admission prices, as now announced, will be $1 and $2. Two other Fox super-features, "The Queen of Sheba" and "The Connecticut Yankee," are also scheduled for showings at the Woods.

## *H. M. Berman in Chicago*

H. M. Berman spent a day in Chicago, July 29, attending a special business conference at Universal's Chicago office. He left in the evening for New York but expects to return to Chicago, Wednesday, August 3, where he will complete plans for the cross-country trip with the censors.

## *Vandawalker in New Job*

D. M. Vandawalker, formerly owner of the Doll Van Exchange, has been appointed by William Fox, as representative in the Middle West of a newly-created department—that of the Special Feature department. In addition to the the coming season, there are nine others, the sale of which will be under Mr. Vandawalker's direction.

## *Better Business Noted*

Business under the new conditions of reduced admissions is beginning to show an improvement, reports Emil Stern, manager of the Lubliner & Trinz circuit, which has been operating under the changed scale for the last month. This has been especially noticeable with matinees at the Pantheon, where prices dropped from 22 to 15 cents, resulting in a notable increase in attendance, despite the fact that orchestral music and specialties were temporarily suspended.

## *Max Ascher's Birthday*

August 4 was a celebrated date in Ascher Brothers' office, when the entire staff presented Max Ascher with a complete equipment for his automobile. The occasion? Rumors from his well-meaning associates have it that this was the same birthday that Max has been observing for the past ten years, and he himself declines to give details.

## *Headquarters in Chicago*

Charles Donald Fox, formerly director of publicity for the Music Score Service Corporation in New York, has recently been made national publicity director for Synchronized Scenario Music Company, with headquarters in Chicago. This is not the first chapter of Mr. Fox's activities in the Chicago field, as his many friends in the trade know.

## *Stockholders Ask for Accounting of Assets*

Benjamin Berk has brought action in the New York Supreme Court before Justice Whitaker, asking that the Union Film Company, of Sherman, Cal., give the stockholders an accounting of certain assets. Ross C. Cropper, president of the Reelcraft Picture Corporation, 729 Seventh avenue, was called as a witness. He said that his company had a contract with the Union Film Company to distribute twenty-six of the latter's films, the expenses to be equally divided between the producing and distributing companies.

Mr. Cropper stated, however, that last June he countermanded the orders for booking the films when he learned that all receipts for the films had been assigned to one, A. E. Stout, by the Union Film Company.

## *Quigley in Cincinnatti*

Ascher Brotherse announce that an acquisition to their managerial staff is Jean Quigley, who will direct entertainment at their Capital Theatre in Cincinnati. Mr. Quigley has recently been associated with George Broadhurst.

*MINUS HIS MAKE-UP*
*Harry Sweet, star comedian for Century Comedies*

# Close-Ups In and Around Central New York

A timely warning sometimes has a timely effect. Certain officials whose business it is to collect certain percentages, from motion picture houses up this way are abusing their power. Their operations are confined mostly to small towns, where exhibitors, ignorant of their rights under the law, submit to extortions made.

Moving Picture World has its eye on these officials. Already, specific cases have been submitted to this paper in which small-town exhibitors were "squeezed"—unmercifully and unlawfully. As a rule the exhibitor does not want to complain to the proper authorities. But there are three motion picture house owners who have told their troubles, and now half a dozen dictagraphs repose in convenient spots.

This is warning to money-mad officials who are a disgrace to the titles they bear, a disgrace to the power that employs them, to the people they serve, and whose proper place is in prison. They will get there fast enough if they keep on with their methods.

Moving Picture World will welcome information as to extortions by dishonest officials and will be glad to submit such information to the proper authorities. The only way to fight fire is with fire. Don't submit to extortion. Be honest and upright in your business, and insist that you be treated as an honest and upright business man.

* * *

Friends of John Dolan, owner of the Hippodrome, Carthage, are much worried over his condition. Mr. Dolan, who has been sick in bed for two months, was taken to the Carthage hospital a few days ago, and will be obliged to undergo an operation. Meantime he has put the Hippodrome on the market for rental by the year. Mr. Dolan is a respected resident of Carthage, and his many friends are hoping that he will recover speedily.

* * *

Floyd Clark, an old-time amusement man, is helping Alex Pappayanakos at the Palace Theatre, Watertown.

* * *

Archie Moses, former Syracuse University football star, scrapper when the wind blows that way, good fellow by nature, and mighty popular up in these parts, has left the management of the Selznick Buffalo office to become Buffalo manager for Robertson-Cole, succeeding Howard Brinck. Good luck, Arch!

* * *

B. M. Moran, manager of Pathe's Albany Exchange, is taking a much needed rest at Cranberry Lake, near Benson Mines, with Mrs. Moran. Reports from the Lake are that Bert is up at 6 every morning casting for trout, and that before breakfast he generally sells a dozen fish the idea that they ought to get on his hook. Then he goes out and talks Pathe features and short subjects with the bear and deer. He has taken a hand projection machine with him and gives a free show every evening to the backwoodsmen. Some vacation, say we.

* * *

Here's Charlie Sesonske, of Oswego, ripping things up again. First he and his partner, H. E. Morton, buy out every theatre in Oswego. Then they get hold of the Avon, Watertown, with Frank A. Empsall, a Watertown millionaire. Now they have bought a piece of property in the heart of Fulton, N. Y., are remodelling the building on it and will open a high-class first run house October 1. Among the stockholders in the new enterprise are leading citizens of Fulton, who asked Sesonske & Morton to locate there. Have a heart, Charlie! Anyhow, your friends are with you. Even Mike Bloom is your friend.

* * *

E. J. Wolfe, of the Bijou, Lowville, is a proud father. It's a 7½ pound boy. E. J. says its first words were, "What feature you playing this week, Pop?"

* * *

W. E. Dekin has just finished improvements on his picture house at Glenfield, which now seats 224. That's going some, when you consider that Glenfield has a population of 315.

* * *

F. V. Duffy, of Hibernian Hall, Utica, has a bull terrier that knows all the patrons and ushers them to their seats. Laddie is his name. If any youngsters in the audience get gay Laddie walks up to them and licks his chops. That's enough. Laddie doesn't need a flash-light. Dogs can see in the dark. Mr. Duffy says Laddie also enjoys the animal pictures. Wait a minute, Frank, till we come up for air.

* * *

Ye scribe has received the following: "Editor Close-ups: Is it not a breach of professional etiquette for a moving picture exhibitor to take and have slides made on one of his coming attractions and then get the opposition guys to use them? Frank Martin, manager of the Robbins-Eckel in Syracuse, did this with a picture called 'Too Much Speed.' He rigged up slides asking Syracuse auto owners to be careful about too much speed, got the Commissioner of Public Safety to officially indorse the slides and then sent them to the other theatres, which used them. Ain't it time to call a halt somewhere?

"Yours for dignity,
"GASTON BELCHER."

No, Gaston, the buck is up to the Lallapaloosas who used the slides. We understand that Spencer Sladden, Paramount Exploitationary Engineer Extraordinary, aided and abetted in this. Spencer is an old-time New York newspaper man and maybe his hunch came from the venerable Reflipe W. Thenuz stunt which The World worked on The American years ago.

* * *

Percy Smith, United Artists manager in Buffalo, wears knickerbockers when he goes out to sell a golf ball the idea of a low score. And every time he wears 'em he plays a good game. They do say Percy in knicks looks like Doug Fairbanks.

## O'Brien Popularity Extends Everywhere

Seldom in the history of the motion picture industry has there been such a record of spectacular success as that scored by Eugene O'Brien on his recent series of personal appearances in various parts of the country.

During the past three months O'Brien appeared before the public in connection with the showing of Selznick productions in which he is starred, in several principal cities of the country, and if the warmth and magnitude of the reception with which the public greets a star when he appears personally is any indication of the esteem in which they hold him, then there can be no question of the favor with which Eugene O'Brien is regarded by theatregoers throughout the country.

Mr. O'Brien's series of recent public appearances began when he went to Rochester for the exhibitors convention and drew such crowds in the streets that it was necessary to call for police reserves. Then he went to Providence for the Keith interests and drew tremendous crowds over a two-day period.

Later, at the request of the Marcus Loew offices, he visited Toronto and Cleveland, appearing in six of the Loew chain of theatres. At each of these places he received an ovation which eclipsed that received by any other star who had previously appeared in the city.

## Supports Lytell

Frank Elliott, the English actor who was for years leading man at the Drury Lane Theatre in London, where he was prominent in a long series of melodramas, has been engaged by Metro to support Bert Lytell in "Lady Fingers," a Bayard Veiller production of Jackson Gregory's story, adapted for the screen by Lenore Coffee.

TELLING THE BOSS WHERE TO GET OFF

*In "The Whistle," a Paramount picture, William S. Hart proves to be possessed of several varieties of backbone*

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## *Selznick Announces Six Special Plays by Eugene O'Brien*

For the new series of six productions in which Eugene O'Brien will be presented on the Selznick program for the coming year, attention has been given to securing stories that will not only lend themselves to his personality but will give him opportunity of doing something different from what he has previously portrayed. They will be backed by strong supporting casts and settings, photography and direction of high order.

The series will start off with "Clay Dollars," by Lewis Allen Browne, brimming with small-town atmosphere, with George Archainbaud directing and Ruth Dwyer in the leading feminine role. Then follows "Stop That Man," by George V. Hobart, a comedy-drama of romance and adventure. "Pierre of the Sea," by Lewis Allen Browne, a rugged story of the seacoast.

The series of Eugene O'Brien releases just completed are said to have been the most successful the star has ever made, and included such productions as "The Wonderful Chance," directed by George Archainbaud, "Broadway and Home," directed by Alan Crosland, "The Last Door," directed by William P. S. Earle, "Is Life Worth Living?" directed by Alan Crosland, "Gilded Lies," directed by William P. S. Earle, and "World's Apart," directed by Alan Vrosland.

Several of the new series are already completed and ready for showing and the company feels safe in stating that the next twelve months will see Eugene O'Brien in a series of real box office attractions that should prove the greatest success of his career.

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## *Goldwyn Makes Unusual Booking*

An unusual booking is that recently entered into by Goldwyn's Los Angeles branch exchange and the Balboa Theatre, Balboa Beach, Calif. By the terms of this arrangement the Balboa Theatre shows thirty Goldwyn pictures in succession at the rate of one a day for thirty days.

Nor is that all. In addition to the feature pictures the rest of the Balboa's bills will be made up of short subjects released by Goldwyn—Bray education subjects and Capitol comedies.

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## *Building Big Sets for Film*

A number of elaborate sets are now in course of construction at the Louis B. Mayer studio for use in the new John M. Stahl Production, "The Song of Life," a dramatic special which Mr. Mayer will present through Associated First National. Work on the picture has already been in progress for several weeks, Mr. Stahl confining his activities to one of the large sets which has been completed and to shooting exterior locations.

## *Lichtman Sees Better Times Ahead for All in the Industry*

"The hysteria of doubt which has pervaded the motion picture industry for six months past has been totally without effect on the producers who make up Associated Producers. They have felt that there could not be anything very serious the matter with a business which supplies a basic demand so economically sound. They have gone ahead completing their productions for the coming season just as though there had never been this epidemic of cold feet."

This was the statement of Al Lichtman, gneral manager of Associated Producers, Inc., in announcing that seven super-specials would be released from the studios of the producers who are affiliated with each other in the distribution of their product.

"Conditions during the coming season will be better than they have ever been for the producer, the distributor and the exhibitor of big pictures.

"One of the troubles during the last summer has been that a lot of houses tried to cure their cold feet with an overdose of poor film. If we want to get at the very bottom of things the trouble hasn't been too many pictures. Instead it has been too many poor pictures and not enough good pictures," Mr. Lichtman said.

## *"Little Lord Fauntleroy" Is Called 100 Per Cent. Picture*

The first definite information on the quality and progress of Mary Pickford's "Little Lord Fauntleroy," scheduled as a United Artists release for October, is contained in the production report of Bennie Zeidman, a copy of which was received early this week by Hiram Abrams, president of the United Artists.

The report indicates that this is by far the most extravagant picture Little Mary has ever undertaken and that it will be the classic of her career. At least four weeks, according to Mr. Zeidman, will be required to finish the feature.

"In a letter accompanying his report," said Mr. Abrams, "Zeidman stated that the picture had been shown in rough continuity to Dennis F. O'Brine, attorney for Mr. and Mrs. Fairbanks, and a test audience, and that it had been declared perfect.

In his letter Mr. Zeidman said: "Little Lord Fauntleroy is a 100 per cent. picture. After seeing it, one does not say: 'What stupendous sets; what marvelous acting; what splendid direction; what artistic camera work.' Instead a person says: 'What a wonderful picture,' which means that it has a 100 per cent. average in every respect. It is true that the sets are stupendous, that the acting is marvelous, that direction is splendid and camera work artistic beyond belief.

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## *Contracts for Nation Wide Showing of Film*

Announcement of the signing of the contract which completes a nation wide leading theatre presentation on "Mother o' Mine," the Thomas H. Ince feature, was announced this week by General Manager Al Lichtman of Associated Producers, Inc., distributors of the production. The contract which completes the special presentation for the country is with Gore Brothers, Ramish and Sol Lessor for a showing at their first-run Kinema Theatre in Los Angeles.

SHE IS POINTING THE WAY TO ROMANCE

*And William Russell in the Fox picture, "Singing River," is following the way she indicates*

## *Three Big Theatres Play Hodkinson Films at Same Time*

H. H. Hurn, Hodkinson representative in Cincinnati, sent in the amusement page of the "Cincinnati Post" to the home office of the corporation, which would seem to indicate that that town is enjoying a "Hodkinson Week." On this page three of the big first run theatres in the town are advertising Hodkinson-released productions, and, according to Mr. Hurn, playing them to capacity houses.

The Strand advertises Enid Bennett in "Keeping Up With Lizzie," while the featured attraction at the Grand Theatre is Zane Grey's story of love and adventure, "The Man of the Forest."

The Family Theatre offers its patrons "The Other Woman," a J. L. Frothingham production. According to all reports from Cincinnati and from other towns as well the hot weather jinx is nothing more or less than an imaginary one which vanishes into thin air when confronted with good pictures.

## *Lauds "Romance" As a "Repeater"*

Charles A. Goldreyer, managing director of the Goldreyer Theatres Corporation, operating the Concourse, University, Fordham and Westchester theatres, is authority for the statement that as a re-booking proposition, Doris Keane, in her United Artists production of "Romance," is an absolute clean-up.

When the picture was originally released by United Artists, Goldreyer booked the picture and did excellent business with it. Looking over the field for pictures of sufficient quality for rebooking in his theatres, he picked out "Romance" as one of them, and did a tremendous business with it, more in fact than on any day when he originally played it.

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## *Diplomacy Wins Declares Vignola*

"The proper handling of people in the cast so that they can give the best that is in them constitutes a large percentage of a director's success," said Robert G. Vignola, director of special productions for Cosmopolitan.

"Make the people in your company work with enthusiasm, cheer them up when they don't reach the run you want them to reach, urge them on, encourage them, never belittle them, and you're bound to eliminate at least one of the hazard's of the business."

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## *Clune Books Hodkinson Films*

The W. W. Hodkinson Corporation reports that "Keeping Up With Lizzie" has been booked by Clune's Broadway Theatre, Los Angeles, for a showing the week of July 31.

"Keeping Up With Lizzie," the first of Irving Bacheller's stories to reach the screen, has proven itself a real attraction in every sense of the word.

# *Twenty-six R-C Pictures Scheduled for Year Beginning on September 1*

Following immediately the announcement that production activities have been resumed with a strong headway at the Robertson-Cole Studios, Inc., at Hollywood, R-C Pictures Corporation outlines briefly its production and release program.

A minimum of twenty-six productions will be released during the year beginning September 1, these covering a wide range of interest and appeal. The stars will be Pauline Frederick, Sessue Hayakawa and Doris May, the latter having just signed with R-C Pictures for a series of Doris May comedy dramas to be known as Hunt Stromberg Productions and released as R-C Pictures.

Included with the twenty-six productions will be two series of Directors' Productions to be directed by Louis J. Gasnier and William Christy Cabanne.

Pauline Frederick will be starred in six productions, the first of which is "The Sting of the Lash," written by Harvey Gates and directed by Henry King, the dramatic story of a man's regeneration through his wife's devotion. It is for release September 11.

The second of Miss Frederick's pictures will be "The Lure of Jade," from the story by Marion Orth, directed by Colin Campbell, who so successfully directed "Black Roses" and "The First Born." Miss Frederick also will appear in four other society and outdoor dramas.

The first of six productions starring Sessue Hayakawa will be "Where Lights Are Low," written by Lloyd Osborne, step-son of Robert Louis Stevenson, and directed by Colin Campbell. The second is his own story, "The Swamp," which he had barely completed when he was stricken by appendicitis. It is the story of the kindness of a Chinese huckster for a woman who has been deserted by her husband with a little child dependent upon her. Bessie Love plays opposite Hayakawa and the other principals are Harland Tucker and Frankie Lee. It is for release October 30.

"The Vermilion Pencil" is the third. This is to be released early in January. The fourth is "Thirteen Poppy Seeds." Two other productions will complete the series.

Doris May's first starring production will be "The Foolish Age," from an original scenario. This was written especially for the new R-C star. It is scheduled for release October 2. The second Doris May production will be "On a Rainy Day." Associated with Hunt Stromberg in the Doris May productions will be William A. Seiter, a well-known director, and a specialist in comedy-dramas.

The first of the Director's Series will be "A Wife's Awakening," written by Jack Cunningham and directed by Gasnier, scheduled for release September 25. The players are Sam Degrasse, William P. Carleton, Fritzi Brunette, Beverley Travers and Edythe Chapman.

The second of the Directors' Productions by Gasnier will be "Mam'selle Jo," written by Harriett T. Comstock. It will be released November 27. "Home," from the novel by George Agnew Chamberlain, will be the next of Gasnier's pictures. The cast will include Rose Dione in the title part and Tully Marshall. Two others directed by Gasnier will make up his schedule for the Directors' Productions.

William Christy Cabanne is now at work on the first of his Directors' Productions of five pictures. This is "The Barricade," written by Dr. Daniel Corson Goodman, author of "The Wonder Man." William A. Strauss has the leading role. It is scheduled for release October 16 and will be followed by three other Cabanne productions.

# *Paramount Has Six Features for Release During August*

Six features are listed in the Paramount release schedule for August as announced by S. R. Kent, general manager of distribution. These include a Donald Crisp British production, a Thomas H. Ince production starring Douglas MacLean and a William S. Hart production, the first to be released in several months.

The release for August 7 is Donald Crisp's production, "The Princess of New York," made at the London studios. David Powell is featured, while the title role is played by Mary Glynne.

On the 14th comes William S. Hart's production, "The Whistle." In this picture Mr. Hart steps out of his usual Western role to portray a workman in a big industrial plant. Lambert Hillyer directed. Mr. Hart's leading woman is Myrtle Steadman. On the same date is scheduled the Thomas H. Ince production, "Passing Thru," starring Douglas MacLean. William Seiter directed. Playing opposite Mr. MacLean is Madge Bellamy.

Thomas Meighan in "The Conquest of Canaan" is scheduled for the 21st. R. William Neill is the director. Doris Kenyon is Mr. Meighan's leading woman. Sharing the same date on the schedule is Ethel Clayton in William D. Taylor's production, "Wealth," from Cosmo Hamilton's story, "The Almighty Dollar." On the 28th comes Roscoe (Fatty) Arbuckle in "Crazy to Marry," directed by James Cruze. Lila Lee has the feminine lead.

# *A New Series of Holman Day Films Contracted for by Pathe*

Because of the marked success achieved everywhere by the first series of Holman Day two-reel dramas of life in the Maine Woods, a new series has been contracted for by Pathe, beginning with "The Black Ace," which will augment the array of short subject features scheduled for release by Pathe Exchange, Inc., for the week of August 14. Edgar Jones and Edna May Sperl are featured.

The re-issued one-reel comedy, starring Harold Lloyd, scheduled for the week is "Rainbow Island," and the spectacled comedian has "Snub" Pollard, now featured in Hal Roach comedies, for his running mate. "The Fox and the Crow," the forthcoming animated cartoon of the series of "Aesop's Film Fables," shows the evils of succumbing to flattery.

"The Kingdom of Deceit" is the title of episode nine of the new Pathe serial, "The Yellow Arm," starring Junita Hansen, with Warner Oland and Marguerite Courtot prominently featured. "Spot Cash" is the new Hal Roach comedy featuring "Snub" Pollard. The mustached comedian is assisted by Marie Mosquini and others. Pathe Review No. 116, the current issue of the screen magazine, presents a widely diversified array of subjects, favoring slightly the summer beaches.

## *Ora Carew Engaged as Leading Woman*

Ora Carew, who recently appeared opposite Tox Mix in two photoplays, has been engaged as leading woman for Bert Lytell in this star's Bayard Veillor production, "Lady Fingers." The picture will be made at the Metro studios in Hollywood, Cal. This is Miss Carew's second engagement with Metro.

## *"Teddy" Shull Goes with Wood Interests*

Harry R. Shull, better known as "Teddy" Shull, severed his connections with the Select Pictures Corporation of Atlanta last week to take complete charge of the Will Wood interests of Gadsden, Ala. Shull has long been identified with southern distributing concerns. He went to Atlanta from New York City, where he was identified with Joe Weber, Max Speigel and the J. J. McCarthy Company.

He has been connected with Associated Producers, Inc., Select Pictures and other well-known distributing concerns in Atlanta, and having a wealth of experience in the exhibiting end of the industry, "Teddy" enters on his new duties well versed and thoroughly prepared. Mr. Wood leaves for a six months' vacation, which he says is about the first real vacation that he has ever taken. His travels will take him to Hot Springs, Los Angeles and Europe.

## *Director Signed*

Irving G. Thalberg, general manager at Universal City, has signed Dallas M. Fitzgerald, one of the best known directors in the business, to produce Universal photodramas.

His first work will be to guide Gladys Walton through her forthcoming story, "The Guttersnipe," a comedy-drama by Percival Wilde.

## *Title Changed*

Marshall Neilan has changed the title of the John Barrymore production from "The Lotus Eater" to "The Hidden Paradise." Under the care of D. J. Gray, film editor, he will shortly send the negative on the last leg of its extended journey around the country, involving various trans-continental trips, to New York where distribution plans will soon be announced.

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# *Federated Serial Exploitation Departs from Accustomed Paths*

That doing things "behindside foremost" sometimes accomplishes more than adhering to convention, seems to have been proved by the exploitation by Federated Film Distributors, Inc., of its new Selig serial, "Miracles of the Jungle." The company surrounded the serial with an atmosphere of mystery and seized their first opportunity of seeing it. Then it "made good" on its merits.

Here's what happened. The serial was placed for first run with a downtown San Francisco theatre after a private preview. All other exhibitors in the territory were denied previews and no rental prices were quoted until after the trade showing at the Palace Hotel on July 13, just three days before the serial began its first run. The element of mystery brought many exhibitors to the showing.

Luncheon was served and samples of exploitation displayed. After filming the new "1921 Screen Snap Shots," Mayor Rolph made a short, snappy speech. Manager Morgan A. Walsh followed with a five minute talk on exploitation. Then came the first three chapters of the serial and the introduction of Frederick Peters, who played the part of the Zulu giant.

Four weeks prior to the opening at the Rialto Theatre, 136 twenty-four sheets stands, fifty eight-sheet stands, 200 three-sheet stands and 500 one-sheet stands were posted announcing the opening date. Ads increasing in size each day were carried for six days in all San Francisco papers. Free matinees for children brought out 5,800 of them. They were given candy, a booklet and a highly colored hat bearing advertising.

The serial is in five books of six reels each, to be shown consecutive weeks. It is reported to be breaking records. The exchange has been turned into a miniature jungle and has created much comment.

FEDERATED FILM DISTRIBUTORS' LUNCHEON

*That was a part of the trade showing of "Miracles of the Jungle" on July 13 at the Palace Hotel, San Francisco. They "did it up brown"*

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# *Warren Company Will Distribute New Post Nature Picture Series*

The F. B. Warren Corporation announces the acquisition of the 1921-1922 series of Post Nature Pictures for distribution through its exchanges. This series is produced by the Post Pictures Corporation and was sold last year by Paramount, which rated them so highly that each picture was shown for an extended run in the Criterion, Rivoli and Rialto theatres in New York City.

Albert Redfield, president of the Post Pictures Corporation, and C. E. Elliott, director general, are authority for the statement that the new Post series will excell all former pictures from this corporation in photographic excellence and plot interest.

"These pictures are not scenics," said Mr. Redfield. "Each little production, one reel in length, will carry a little story enacted by real people in surroundings of exquisite beauty. Our scenario writers have furnished a pretty plot for each subject."

The 1921-1922 series will consist of twenty-six single reel subjects, released one every second week, beginning Sunday, September 4. The first subject will be "My Barefoot Boy." This will be followed by "Ramblers Three," "A Bit Old Fashioned," "Puppy Days," "Robinson Crusoe Hours," "My Rural Relations," "The City," "A Winter's Tale," "Le Voyageur," "The Way of a Teacher," "An Auto Motive," "The Lamplighter," "In the Great North," "The Lone Indian," "Barefeet and Furfeet," "The Loiterer," and "Lafayette National Park."

Sixty prints will be provided. The first of these will be in the Warren branches by the middle of next week. They are to be sold on a series basis and not booked separately.

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# *Paramount Week to Be Observed in Countries Widely Separated*

Paramount Week, September 4 to 11, will reach more than half way around the world, for it will be observed not only throughout the United States, but in Honolulu, Manila and Australasia.

Word has been received from the headquarters of Feature Films, Ltd., the organization which handles the distribution of Paramount Pictures in Australasia, located in Sydney, N. S. W., that the Antipodean territory is now witnessing its first annual Paramount Week drive. The dates are the same as those of Paramount Week in this country and every indication points to an excellent showing.

On the way to Australia are the big cities of Honolulu and Manila. These cities and their outlying territory are regularly served by the Famous Players-Lasky exchange at San Francisco and their bookings for Paramount Week may prove a big factor in landing the San Francisco office high up among the winners in the sales competition.

## *Announces Change of Two Titles*

The W. W. Hodkinson Corporation has retitled two of its forthcoming picture productions as follows:

The first Irene Castle production, which was made under the working title, 'The Broadway Bride," will be known as "French Heels," while "The Foreigner," the thrilling screen version of Ralph Connor's story will reach the screen as "God's Crucible."

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# *Surf Beats in Novelty Prologue for "Nobody" at Brooklyn House*

A prologue to Roland West's "Nobody," so designed that it served a treble purpose, was the goal of Edward L. Hyman, of the Brooklyn Mark Strand, who not only made the novelty fit the feature like a glove, but prepared it so that it brought a yacht and seashore atmosphere to the theatre during a highly torrid season and also made the basis for a highly specialized form of motion picture presentation.

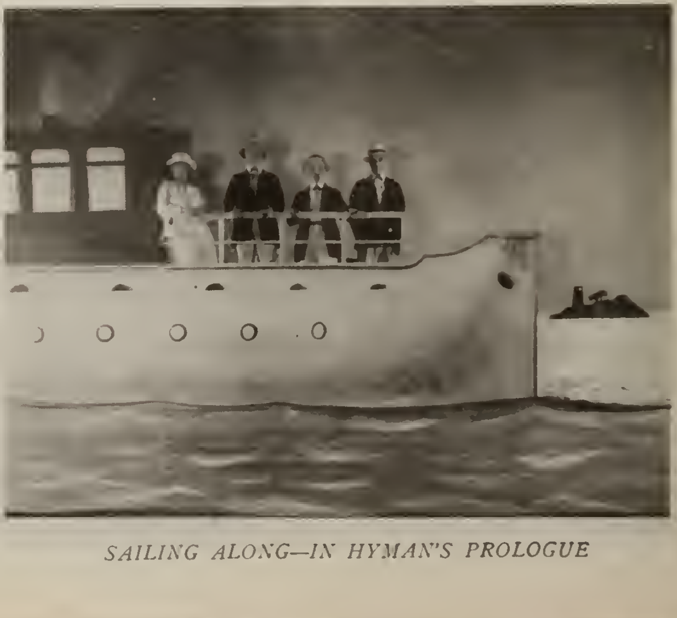
### *A Full Moon at Sea*

With Brooklyn perspiring freely and "Nobody" carrying the theme of society marine activities at Newport, Mr. Hyman dubbed the prologue "In Sapphire Seas" after Friml's musical number, and stretched his imagination and artistic ability to provide a yacht with beautiful singers aboard and a cool sea splashing the stern of the craft, which was revealed plowing the deep at midnight with a full moon overhead and far off shore lights glimmering and twinkling.

The stern of the boat was barely visible, with the Strand male trio and Lillian Poli, soprano, lolling there in summer toggery. A blue cyclorama background was used with a surf and heavy night cloud effect produced thrown from the booth, the portion striking the boat being so masked that a moving water effect was the resultant. To heighten this effect a water ripple was projected against the water line of the boat. The illusion was that of a yacht moving swiftly through the water.

### *A Romantic Scene*

A faint blue shaft of light threw a romantic screen of romantic light over the scene, which was made the more realistic by a light house apparently miles away, which now and then swung its rays dimly in front of the yacht. The figures aboard in a haze were so arranged that they were not in front of each other. The orchestral effects added to the night water scene, the faint swish of the waves and beating of the surf.



SAILING ALONG—IN HYMAN'S PROLOGUE

# Twelve Revivals Starring Talmadge Sisters

During 1917 and 1918 Norma Talmadge made for Select twelve productions while Constance Talmadge produced sixteen. The Selznick organization plans to include in its next year's output a series of revivals starring these sisters. Each series will consist of six productions and the release schedule calls for one a month, each star alternating.

A few months ago Lewis J. Selznick selected three Norma Talmadge productions—"Panthea," "Ghosts of Yesterday" and "The Moth"—and a Constance Talmadge release, "Up the Road with Sallie," to test the sentiment of the trade, and the result was so gratifying that the series of six pictures with each star was the result.

"Scandal," 'one of the earlier Constance Talmadge successes, written by Cosmo Hamilton and directed by Charles Giblyn, will be released September 30. "Poppy," starring Norma, an Edward Jose production, from a story by Cynthia Stockley, is dated for October 30.

Norma: "De Luxe Annie," by Edward Clark, directed by Roland West; "By Right of Purchase," by Margaret Land, directed by Charles Miller; "The Safety Curtain,'" by Ethel M. Dell, direction by Sidney N. Franklin; "The Secret of the Storm Country," Grace Miller White's sequel to "Tess of the 'Storm Country," with direction by Charles Miller, and "Her Only Way," George Scarborough's famous story, which was directed by Sidney N. Franklin.

Constance: "Scandal," by Cosmo Hamilton, and directed by Charles Giblyn; "A Pair of Silk Stockings," by Cyril Harcourt, directed by Walter Edwards; "Good Night Paul," by Roland Oliver and Charles Dixon, direction of Walter Edwards; "The Lesson," Virginia Terhune Van De Water's story, directed by Chas. Giblyn; "Mrs. Leffingwell's Boots," by Augustus Thomas, directed by Walter Edwards, and Cyril Harcourt's "A Lady's Name," made under Walter Edwards' direction.

In choosing the above productions the Selznick people believe they have selected for redistribution the best twelve pictures in the combined series. Some of the leading lights of the screen, many of them now stars in their own right, appear in support of the Talmadge girls.

Eugene O'Brien and Conway Tearle played opposite Norma Talmadge, and Constance Talmadge had the support of such popular players as Tom Moore, Norman Kerry, Harrison Ford, and others. Other prominent players are: Matt Moore, Earl Fox, Lillian Cook, Wanda Hawley, Louise Willoughby, Vera Doria, Zazu Pitts, Emory Johnson, Mae McAvoy, Hazzard Short, Stuart Holmes, Ramsey Wallace, Frederick Perry, Jack Meredith, Dorothy Rogers and Niles Welch.

## "Play Square" an Early Release

Marked contrasts in ways of life and the settings characterize "Play Square," an August release announced by Fox Film Corporation, starring Edna Murphy and Johnnie Walker.

Many of the scenes in this melodrama are laid in the underworld of a great city, others in the peaceful environs of a village. Yet even in the quiet of the village the influence of criminal circles makes itself felt, and tense situations abound, it is said.

## Browne a Busy Man

Lewis Allen Browne, special writer of the Selznick staff, has been kept exceptionally busy during the past months turning out original stories and continuities for the Selznick program of the coming year. Mr. Browne is an author of several plays, novels and many magazine stories, and a magazine and newspaper editor of many years' experience.

CONSTANCE TALMADGE (LEFT), AND NORMA TALMADGE (RIGHT), WHO ARE STARRED IN SELZNICK REVIVAL SERIES

## Conway Tearle to Make Series of Six Special Plays

There will be a series of six Conway Tearle productions on the Selznick program for the coming year and every effort is being made to make them even bigger and finer than the series starring Mr. Tearle in the past year. A wide range of stories has been selected, virile subjects from deep-sea and society drama to desert Arabia and Chinatown.

Realizing that Conway Tearle has achieved popularity by his naturalness and red-bloodedness, effort has been made to provide him with he-man vehicles calculated to best bring out his best qualities.

"Shadows of the Sea," the first release, is by Frank Dazey, scenarioized by Lewis Allen Browne and directed by Alan Crosland.

"After Midnight," by John Lynch, a Ralph Ince production, with Zena Keefe in the opposite role, a drama of action and punch, follows.

Then comes "Love's Masquerade," written for Mr. Tearle by Edward Montagne and directed by William P. S. Earle, with Winifred Westover opposite.

"The Man of Stone," by John Lynch and Edmund Goulding, scenario by Lewis Allen Browne, "The Honor of His House," by Andrews Soutar, the celebrated English novelist, and another production as yet unnamed, complete the Conway Tearle series.

During the past year Mr. Tearle has appeared in "Marooned Hearts,', "The Road of Ambition," "Bucking the Tiger," "The Fighter" and "Society Snobs." Before joining the ranks of Selznick stars, Mr. Tearle achieved popularity in such prominent productions as "The Oath" and "Mid-Channel.'"

Production plans for the Conway Tearle series has been worked out in detail and enough completed productions are now on hand to insure the prompt releasing of the series on scheduled time.

## Four Feature Comedies Are to Be Expected from Owen Moore

Apart from the interest centering in the announcement that Henry A. Lehrman had arranged with Myron Selznick to write and direct a comedy in which Owen Moore will star, there was quick response from the Selznick distributing organization that augurs well for successful outcome of the arrangement. The pictures in which Moore has lately appeared have all been of the farce-comedy type that depends upon humorous interpretations of scenes and involved incidents with "slapstick" methods abandoned. Mr. Lehrman's association with Moore promises to see the art of farce developed in an even greater degree.

From the distribution angle, special rulings have been made. The Moore product will be handled as separate units, as in the case of the Selznick specials. Four productions have been planned: Will M. Hough's "The Forgetters," Garrett Elsden Fort's "Rest for the Weary," "Oh, Professor," by Lewis Allen Brown, and the Henry A. Lehrman comedy, as yet untitled, are on the list from which Owen Moore offerings will be selected. "Sooner or Later," "A Desperate Hero," "The Poor Simp," "The Chicken in the Case" and "A Divorce of Convenience," are feature comedies in which Moore starred within the past year.

As in some of his previous productions, Kathryn Perry will be Owen Moore's leading woman. In the Lehrman comedy, it is likely she will make her first appearance since she became the wife of the star. During the filming of "A Divorce of Convenience," Mr. Moore was stricken with an attack of arthritis that sent him to the hospital for a minor operation from which he has fully recovered. So he faces the camera fully restored to health.

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# *Live News from Everywhere*

## *Buffalo*

For the first time in local film history, most of Buffalo's large neighborhood houses are closed. The heat wave, daylight saving, increasing numbers of automobiles and perhaps not enough good pictures are some of the reasons for the situation. Most everyone in Buffalo seems to be the owner of an auto nowadays, so that it is only natural that when Old Sol commences to burn things up that father and the family start for the open places.

Among the large houses which are closed for the summer are the Victoria, Elmwood, Shea's North Park, Central Park, Allendale, Regent, Ellen Terry, Star, Marlowe, Circle, Orpheum, Cozy Corner, Pastime, Temple, Cazenovia, Victor, Oriole, Fillmore Palace and others.

* * *

The Premier Theatre, 2331 Main street, formerly owned by Claude Weill and leased by Art Schmidt and Joseph Schuchert, and recently sold to M. Steinhorn, has been sold again. Harry Green, manager of the Temple Theatre, William street, is the new owner. Mr. Green announces that he will attempt to make the Premier one of the finest picture houses in town.

* * *

At a special meeting of exhibitors of Buffalo and vicinity in the Regent Theatre recently, it was decided to form a local branch of the Motion Picture Theatre Owners of America. A meeting was called for August 30, at which time organization will be perfected. Among those who spoke were Howard J. Smith, of the Palace, and Charlie Hayman, of the Cataract, Niagara Falls. Representatives from Jamestown, Niagara Falls, Lockport, Salamanca, Tonawanda and other nearby cities were in attendance.

* * *

Creatore will be permanent conductor of all overtures and special musical numbers at Shea's Hippodrome this fall and winter, according to an announcement by Harold B. Franklin, managing director. Alfred H. Moulton will continue as regular director. Creatore filled several engagements at the Hippodrome this spring and summer and made a decided hit with patrons. A local impresario declared that the famous conductor turned the Hippodrome ensemble into a Boston Symphony Orchestra.

* * *

Following the presentation of "The Four Horsemen of the Apocalypse," at Shea's Criterion this fall, Harold B. Franklin announces that "The Affairs of Anatole," "The Old Nest," "Over the Hill" and other big productions will be given elaborate presentations. The Criterion will offer some of the biggest productions in screenland next season, all of which will be given typical Franklin presentation. A top price of $1.50 will be inaugurated.

A. C. Hayman, of the Cataract Theatre, Niagara Falls, N. Y., announces that his company has awarded the contract for construction of the new theatre and office building on the Prospect Park hotel site in Falls street, adjoining the present Cataract Theatre, to the firm of Wright & Kremers, of Niagara Falls. The contract cost for construction an dequipment will be approximately $450,000, according to Mr. Hayman. Construction is to be rushed as fast as possible and it is expected that the house will open in November. Joseph A. Schuchert, of Buffalo, is interested in the new theatre.

* * *

Over 100 theatres are closed in the Western and Central New York territories. This has been the dullest summer in the history of the Buffalo film business.

* * *

Eddie Weinberg, of the Strand Theatre, is knocking off a two weeks' vacation at Chautauqua Lake.

* * *

O. T. Schroeppel, formerly assistant manager at Realart, is now a member of the Associated Producers' sales staff.

* * *

Shea's Hippodrome is getting ready to celebrate another anniversary the week of August 21, in preparation for which the house is being re-decorated, re-furnished and a new stage setting and curtain installed. The setting will be a massive one in blended gold and silver with costly hangings of gold. The mezzanine floor is being re-finished in Italian Renaissance style and $10,000 worth of period furniture installed, representing the interior of a millionaire's home.

* * *

Isidore Moses, one of Buffalo's Pioneer theatrical men, is dead. Mr. Moses' last position was assistant manager at Shea's Hippodrome. He was associated with the late Mitchel H. Mark in the old penny arcade business days. In Buffalo Mr. Moses was connected with several theatres. Ill health forced him to resign his position at Shea's Hippodrome last year.

* * *

The Buffalo Theatre Managers' Association has notified the local musicians, stage hands, operators and other unions conected with the theatre that the managers expect the men to accept a 25 per cent. decrease in wages September 1. So far the only reply received has been from the stage hands. They refuse to stand for the cut. Whether Buffalo's new theatre season will open with a strike of theatrical workers is only conjectural at this time. All the unions got increases in wages last year.

* * *

Lockport is to have a [illegible] theatre. Incorporation papers have been filed in the country clerk's office by the Lock City Theatre Corporation, capitalized at $200,000. The plans call for a motion picture and vaudeville house at East avenue and Elm street. Plans are now being prepared by Thomas W. Lamb, of New York City. The corporation has organized with the following officers and directors: Clinton L. Bates, president; William H. Lee, vice president; William H. Hamilton, secretary; A. Edmund Lee, treasurer. The officers and J. S. Medill form the board of directors. The theatre will have a seating capacity of 1500 on two floors. It is planned to open the new house January 1. Each of the upholstered chairs will so control the ventilating system that it will be turned on or left off by the raising or lowering of the seats, thus insuring proper ventilation at all times, regardless of the number of patrons in the house.

## *Indiana*

Frank Holland, manager of the Murray Theatre at Richmond, had as his guests at one of the daily performances at the Murray this week, forty-one youngsters from the Oesterlin Orphans' Home.

* * *

Work of re-decorating the Oliver Theatre at South Bend is now in progress. Workmen are tearing out the old opera chairs and when the work is completed the decorators will go over the entire interior.

* * *

South Bend exhibitors are well pleased over the action of the city council in refusing to license any more carnival companies to exhibit there. After having been inflicted with several carnival aggregations last summer and part of this season, the board of works voted to bar all carnivals and similar aggregations from the city.

* * *

Pearl C. Chattin and Roll Wagner, exhibitors of Union City, have again been arrested for operating their theatres on Sunday. Chattin was convicted on a similar charge before a jury in the circuit court last week and paid a fine of $59.50. He, with Wagner, was arrested again Sunday, July 17. The date for the hearings of the latter cases have not yet been set.

* * *

Because of the general depression Columbus picture theatres have closed for the summer.

* * *

According to articles filed in the recorder's office at Fort Wayne a few days ago, Alfred L. Randall becomes the sole owner of the Jefferson Theatre Company and the Jefferson Theatre property, which is now leased to Walter C. Quimby until February, 1923. Under the articles, Mr. Randall, who owns the room used as the auditorium of the theatre, gets a 99-year lease on the property at 1030 Calhoun street, which is used as the lobby and entrance to the theatre.

* * *

New lighting fixtures have been installed in the Strand Theatre at Frankfort, making the entire system indirect and giving a soft mellow light over the auditorium. Mr. Barnhard says that new decorations will also be added to the theatre from time to time. A color effect of dark rose is now produced through the new lighting system.

* * *

After having been closed for several days for numerous changes to the interior, the Majestic Theatre at Fifth and Main streets, Evansville, was re-opened Saturday, July 16, to capacity crowds. The main walls have been decorated in a mottled effect of gray and blue, while the decorative portions have been finished in blue, ivory and gold. An immense cooling and ventilating system has been installed. New lighting effects have been acquired through

(*Continued on Page* 724)

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You'll Break All Records With the
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Featuring SID SMITH
" . . . A generous measure of funny episodes. . . . There will be many a sore side in the audience from laughing over Percy and Ferdie's funny adventures—AND THERE IS NOTHING TO OFFEND THE MOST EXACTING CENSOR."
—Exhibitor's Trade Review.
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FILM EXCHANGES of AMERICA, INC.

# HAL ROACH COMEDIES

Hal Roach is the man who has made laughter a habit instead of a luxury.

He doesn't copy. *He creates.*

He has shown that it is possible to be funny without being vulgar; and that laughter doesn't depend upon legs.

The one reel "SNUB" POLLARD, EDDIE BOLAND and GAYLORD LLOYD comedies are incomparable. They make friends for the man who shows them.

*One Reel, Every Week*

Pathé
Distributors

"At the Ringside"—Pollard—Pathe

Give this the O. O.. folks!

Type of production........................1 reel comedy

This new "Snub" Pollard comedy is certainly one of his very best. In spite of the fact that it uses some stuff that is by no means new, it contains more laughs per square inch than any of the most recent comedy releases. What this picture lacks in originality it makes up in action and timely interest. The funny fight at the conclusion of the reel will meet the public wide-spread interest in boxing. "Sunshine Sambo," Noah Young, Marie Mosquini, and "Snub" Pollard all appear in this Hal Roach comedy, to say nothing of the trick mule.

The scenes open up in Peaceful Alley which can best be described as the alley that leads off from Charlie's "Easy Street." The community live a life of brotherly love that is full of energy, and certainly not lacking in action. Pollard is the cop on the beat and attempts to defend the girl who tends the coffe wagon from her bully landlord. A poster announces a $100 prize to anyone who could stay three rounds with this bully called "Ironhead." A large canvas curtain at one side of the ring conceals a mule. The challenger manages to get his victim against this curtain and then heave out the body made numb by the kick of the mule. But "Snub" avoids the curtain and runs around the big fellow until the brute is ready to drop through dizziness. Just then, however, the gong sounds and the round is ended. In a following round Pollard succeeds in backing "Ironhead" against the canvas, and with the combined efforts of his own and the mule the bully is knocked out.

If you are looking for a live comedy that can stand up with the best and carry a good laugh regardless of the torrid weather, get this one, for it is sure to please and amuse your people. A few more like this for Pollard and he will find himself at the top of the comedy ladder.

Milo

## SANTSCHI SERIES

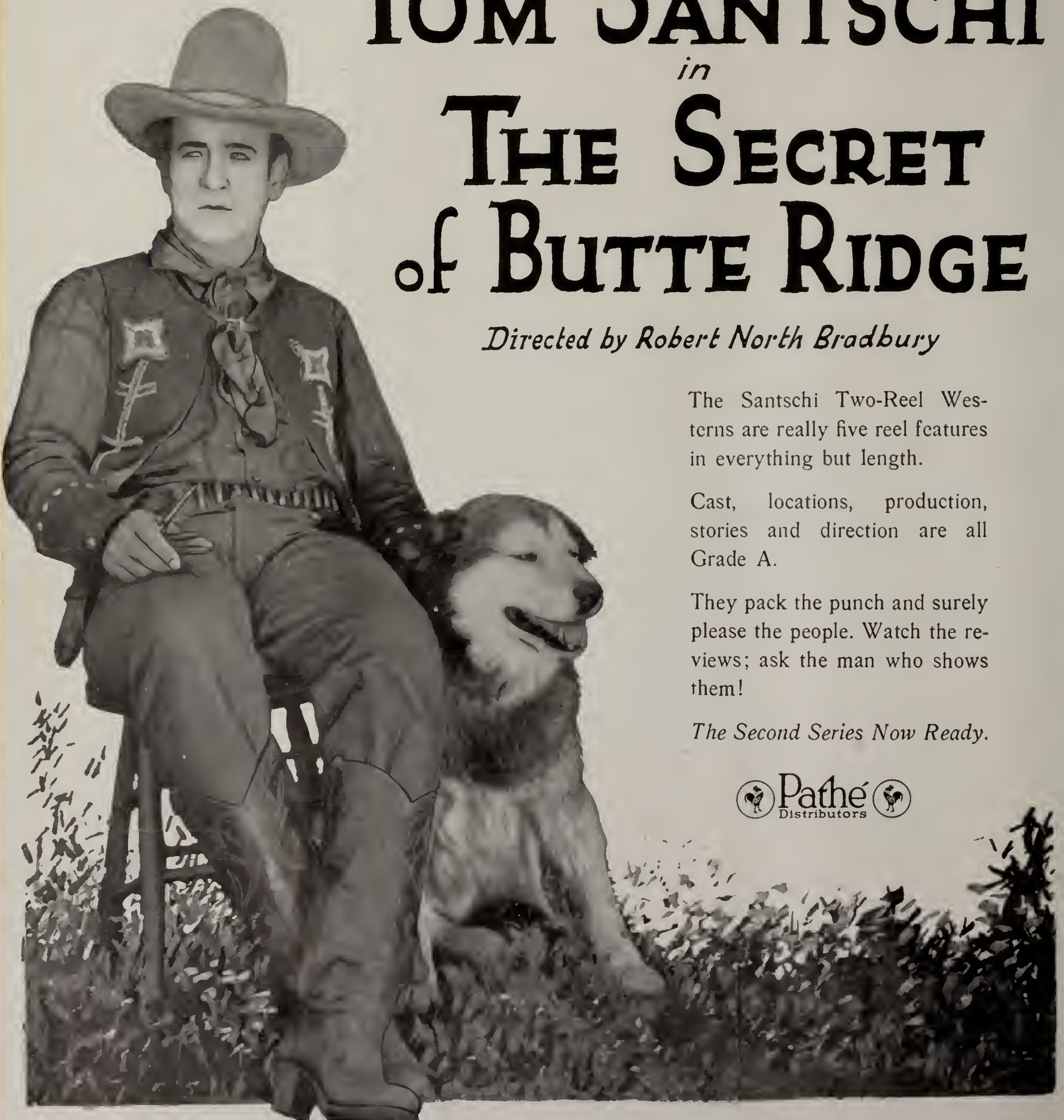
*CYRUS J. WILLIAMS presents*

# TOM SANTSCHI

*in*

# THE SECRET of BUTTE RIDGE

*Directed by Robert North Bradbury*



The Santschi Two-Reel Westerns are really five reel features in everything but length.

Cast, locations, production, stories and direction are all Grade A.

They pack the punch and surely please the people. Watch the reviews; ask the man who shows them!

*The Second Series Now Ready.*

Pathé
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"EVER SINCE EVE"
*What better caption could there be for this scene from Shirley Mason's Fox picture than its title?*

## Picture Booked for Long Run

"Greater Than Love," the J. Parker Road, Jr., production with Louise Glaum, distributed by Associated Producers, has been booked for eighty-two days in Loew's New York Theatres according to an announcement by General Manager Al Lichtman of the distributing organization.

The announcement continues that this booking assures this production one of the widest chain theatre showings that has ever been accorded an independently released feature.

## To Begin Casting

Katherine MacDonald has returned to Los Angeles from her vacation. This week she inspected the sets which are being built for her forthcoming production of "The Infidel" at the Katherine MacDonald Studio. Casting of the picture will begin in a few days.

## Marjorie Daw in Willat Picture

Irvin V. Willat has selected Marjorie Daw to play the lead in his newest production, "Fifty Candles," upon which he is working at present. "Fifty Candles" will be released by the W. W. Hodkinson Corporation, which sponsored "Down Home," "Partners of the Tide" and "The Face of the World," some of Willat's greatest successes in the past.

"Fifty Candles" is from the short story of the same name by Earl Derr Biggers.

## Schlager Devotes Most Time to Distribution of His Pictures

Sig Schlager, who this week closed one of the most important distribution deals in the last six months with the Associated Exhibitors, Inc., through Arthur S. Kane, left for the West Coast announcing that he was not to be known as a producer in connection with his pictures.

"I am not a producer in the directorial or authorial sense; my interest lies mainly in the distribution of the pictures for which I have secured, in collaboration with Eugene P. Hunziker, my associate, the best production talent available on the West Coast.

"The three units we now have are the Ernest Warde Productions, the Mitchell Lewis Productions and a series of Western pictures from the Western Photoplay Corporation. The first two will be presented by Mr. Hunziker, the Western pictures will be under the production supervision of Noble Johnson. All exploitation and sales of the three units will be directly under my control.

"The first picture under my contract with Mr. Kane will be delivered to exhibitors on approximately September 15. There will be eighteen pictures in all; six Western Photoplay Productions, six Ernest Warde Productions and six productions featuring Mitchell Lewis under the direction of James W. Horne, who made "The Bronze Bell" for Thomas H. Ince."

It is understood that the reason for Schlager's disassociating himself in a sense from the production end of the business, is that he has made very advantageous distribution connections in New York. He contemplates handling further units in their distribution plans and is already negotiating with several independent producers. He has opened offices at 424 Markham Building, Hollywood.

Before leaving for the West Coast Mr. Schlager concluded arrangements with Maurie Meyers to represent him in the East, with headquarters in the Brokaw Building, New York.

## Say Economy May Be Practiced Without Sacrificing Quality

A decrease in production cost without any sacrifice of quality in the pictures is forecast by Samuel Goldwyn in a brief statement issued this week from the Goldwyn studios at Culver City, Calif., where he is spending the summer months conferring with the authors and directors of productions scheduled for fifth year release.

"We are now making pictures at a lower cost than formerly," he said. "We do not intend, however, to lower the quality of our productions. Many items of expense, which used to be regarded as necessary, are being eliminated.

"There are several ways in which economy can be practiced and yet not detract from the entertainment value of the picture. The first of these is to select strong, human stories. If the picture has this, it does not need extravagant spectacles to bolster it up and it will gain a wider following than any celluloid circus.

"There is room in this industry for new blood—young blood. This company is looking for young men and young women of good looks and ability.

"Another way in which we can economize—both for the benefit of ourselves and our audiences—is to use more scenic suggestion in place of the stark realism which has become an obsession in motion picture production. That is, instead of building a whole town for a photoplay, show an atmospheric bit of town, which, because of the power of suggestion, will be more effective than the complete village."

## Picture Finished, Ballins on Cruise

Mabel and Hugo Ballin, having completed their fourth independent production, "Jane Eyre," a dramatization of Charlotte Bronte's famous novel of that name, are cruising through the Bermudas for several weeks. "Jane Eyre," with Mrs. Ballin and Norman Trevor in the leads, will be released early in the fall through the W. W. Hodkinson Corporation.

The picture is a period drama, and is replete with many beautiful shots of old English halls and manor houses, through whose formal rooms and gardens most a host of figures clad in the picturesque costume of the Victorian era.

GRACE DARMOND
*In "Handle with Care," a Hodkinson release*

## Beyfuss Film Is First Censored

That Alexander Beyfuss is to return to activity within a short time was divulged when it became known that the Motion Picture Commission of New York State reviewed as its initial production Martin Johnson's "Jungle Adventures," a five-reel adventure drama.

Mr. Beyfuss, who is guiding the destinies of Martin Johnson's feature, personally arranged this showing for the commission, for this purpose rushing through a special print by 9 o'clock on the morning of August 1, although the production is not scheduled for release until October.

## "The Iron Trail" Progressing Fast

Five hundred players, including the star, supporting cast and extras of the Rex Beach picture, "The Iron Trail," took possession of the deserted village of Oreland, N. J., last week to make some of the big scenes for the special production that will be released by the United Artists in the fall.

This big company will be held on the location and housed and fed for over ten days. For several days of their stay the number of people will be increased by the addition of about 200 railroad laborers, making the total that will have to be provided for exceed 700.

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(*Continued from Page 222*)

the installation of huge bowls hung from the balcony and flower entwined lights on the sides. Soft color effects are produced by lights behind blue silk stretched behind latticed work over the top of the boxes. Tapestry effects and brocaded velvet draperies are included in the new decorations for the stage. Charles Sweeton, manager, says the past policy of a combined program will be continued.

## *Pittsburgh*

Harry C. Simeral, of the H. C. Simeral Attractions, has sold out his interest in that concern to C. A. Manes, a newcomer in the film business and the name of the company will be changed and continued by Messrs. E. M. Forsythe and Jack Frazier, the latter also continuing as manager. Mr. Frazier states that the company expects to expand and will have an important announcement to make within the next few weeks.

* * *

Charles F. Gourley, well-known film salesman for the W. W. Hodkinson Corporation, who was transferred to the Cleveland office some time ago, is again back in Pittsburgh as assistant to Manager Harry Reiff. Charlie is extremely popular among exhibitors, all of whom will be pleased to learn that he has returned to this territory.

* * *

K. B. Alma has purchased the Grand Theatre at Middlebourne, W. Va., from W. W. Frye. In the fall Mr. Frye will open a large theatre at Beech Bottom, W. Va.

* * *

Milan Savlowich, owner of the Panama Hotel at Johnstown, Pa., is erecting a theatre on Broad street, to be called the National, which will be ready, it is expected, about October 1st. The house will have a capacity of 500 and will run pictures and vaudeville.

* * *

The Colonial Theatre, Braddock, has been closed for a period of four weeks, during which time the house will be completely remodeled.

* * *

Manager Davis, of the American Theatre, South Side, is planning an extended auto trip this summer which will take him as far as Rockland, Maine. He will be accompanied by his wife.

* * *

Messrs. Moore and Finkel, of the Hilltop Theatre, Pittsburgh, will spend their vacation at the former's summer home on Rocky River, Cleveland, Ohio.

* * *

Matthew Teplitz, manager of the Penn Film Service, is spending a few days in New York and Atlantic City.

* * *

Mr. Lieb, who recently opened the Diamond Theatre at Cresson, Pa., reports business as good. The Diamond is a handsome house of 450 capacity and will undoubtedly do a big business when the season opens. Mr. Lieb was formerly postmaster at Culver, Pa.

* * *

Mr. Reid, of the Lyric Theatre, Terra Alta, W. Va., has been appointed U. S. Government Revenue agent of that district.

* * *

J. H. Alexander, of the Columbia Film Service, has rented a cottage near Prospect, Pa., where his wife and the kiddies will spend the month of August. Mr. Alexander will spend the week ends there and will probably get away to spend an entire week the latter part of August.

* * *

W. F. Seymour, supervisor of the central states district of Hodkinson Exchanges, spent a few days recently with Manager Reiff, of the Pittsburgh branch.

* * *

Richard A. Rowland, president of the Metro Pictures Corporation, and interested in the Rowland & Clark Theatres, Pittsburgh, spent a few days in town recently.

* * *

William Eldred Megowan, assistant manager of the Savoy Theatre, Pittsburgh, is again back on the job, having recovered from the effects of an operation which he underwent at a local hospital recently.

* * *

Manager Frank Niggel, of the Apex Pictures, Inc., is again a proud daddy, his wife having presented him with another baby girl.

* * *

Albert C. Bianchi, of the Strand Theatre, Pitcairn, is spending his vacation in New York City, renewing old friendships. He says business is on the bum, so there is no use sticking around here.

* * *

The Rankin Theatre at Bridgeville, Pa., which has been closed for the past few months, was re-opened Thursday, July 28, by H. Guy Berry, a well-known exhibitor of this section. The house was newly equipped and re-furnished throughout, a new ventilating system installed and considerable money spent in order to make the place attractive in every respect.

## *Kansas*

Tom Taylor sent in a contract to the Hodkinson exchange from the Crystal Theatre at Ottawa, Kan., calling for twelve Hodkinson releases.

* * *

Sears and Jones, of McPhearson, Marshfield and Brookfield, have booked twenty-four Hodkinson pictures which are to be run in succession. The three towns are 100 per cent. Hodkinson. Mr. Sears is president of the Missouri Exhibitors Association.

* * *

Joe Bloom, district supervisor of the W. W. Hodkinson Corporation in Kansas City, left on August 1 for a trip to St. Louis, Quincy, Des Moines, Omaha and Minneapolis. Mr. Bloom will motor to these towns and will make a thorough canvass of the territory. Mrs. Joe Bloom, who will take charge while Mr. Bloom is on his trip, returned to Kansas City from the West Coast the week of July 24.

* * *

R. Elliott, formerly salesman for the local exchange of the W. W. Hodkinson Corporation, has been promoted to manager of the Minneapolis exchange. He succeeds E. Rosen. Mr. Elliott motored through to Minneapolis.

* * *

Henry Saunders, of the Orpheum Theatre at Cape Girardeau, took the managership of the Regent Theatre of Kansas City on August 1.

## *Philadelphia*

Every seat in the Stanton Theatre, at Sixteenth and Market street, will be reserved when it reopens in September. Jules E. Mastbaum, president of the Stanley Company, announced the change of policy last week. Only the most elaborate feature productions will be offered. The privilege of showing these features will be reserved at least three months, so that no motion picture theatre in or near Philadelphia will be able to display them for some months after their presentation at the Stanton. There will be a large and well trained orchestra.

* * *

B. C. Werner, of the American Photoplayer Company and the Robert Morton Organ Company, is spending a few weeks in Philadelphia on business.

* * *

The Royal Pictures Exchange will remove shortly from the second floor of the present location on Vine street to the street floor, making the offices more convenient to exhibitors

* * *

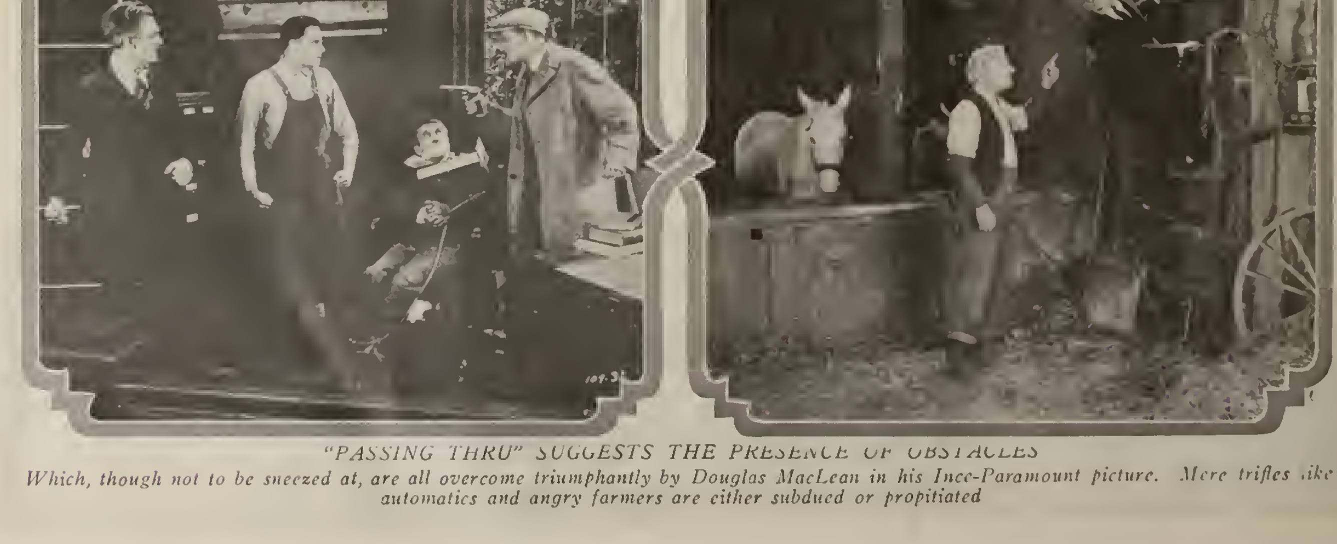
A four-manuel Robert Morton organ is being installed at the Palm Theatre on Frankford avenue by the American Photoplayer Company.

* * *

Charles K. Campbell, manager of the Coatesville Auditorium, reports extensive alterations at his theatre under the auspices of the Y. M. C. A. Mr. Campbell is one of the pioneers in the film business.

* * *

Due to the constant attention demanded at this time by the large number of theatres under the supervision of Frank W. Buhler, general manager of the Stanley Company, the pleasure of appropriating a much needed vacation and rest has been abandoned for the present at least. Rarely a Sunday passes without Mr. Buhler supervising rehearsals at the new Stanley or other houses in the outskirts of the city.



*"PASSING THRU" SUGGESTS THE PRESENCE OF OBSTACLES*

*Which, though not to be sneezed at, are all overcome triumphantly by Douglas MacLean in his Ince-Paramount picture. Mere trifles like automatics and angry farmers are either subdued or propitiated*

## *"No Woman Knows" Is Final Title for New Universal-Jewel Picture*

"No Woman Knows" is the title finally given to the Universal-Jewel production directed by Tod Browning from Edna Ferber's popular novel, "Fanny Herself." This decision by the heads of the Universal Company marks the end of a 2 months' search for a suitable name for the super-production, during which Universal solicited advice from the exhibitors of the United States and Canada.

It was no mean problem which Universal faced. As "Fanny Herself," the novel had been read by more than 2,000,000 readers, either when it was first published in the Cosmopolitan Magazine or later when it came out in book form.

In opposition to the widespread recognition and popularity of the story under the name, "Fanny Herself," the film company had to admit the unsuitable nature of the name as a picture title. It was this question which Universal put up to its exhibitors—whether the popularity of the book would sell the picture to the public or whether it needed a forceful title with exploitation possibilities. Exhibitors said: "Give us a title with a punch."

More time is said to have been spent in selecting the cast for "No Woman Knows" than for any other Universal picture ever screened. Mabel Julienne Scott was chosen for the leading role because of her excellent work in such pictures as "Behold My Wife," "The Sea Wolf," "The Barrier" and "The Concert." Stuart Holmes, one of the most accomplished "villains" on the screen, plays the leading "heavy" role.

The production is nearing completion at Universal City. The final scenes now are being cut and titled. The New York office of Universal expects a finished print of the picture within two weeks. The feature is scheduled for release early in September.

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## *Pathe to Show Major Jack Allen at Work Capturing Jungle Beasts*

Major Jack Allen, in his vaudeville "headliner" illustrated lectures on his experiences in capturing alive the biggest and fiercest preying beasts of tropical jungles, refers to the difficulties involved in picturing such scenes for the motion picture screen. In many illustrated newspaper features describing "Major Jack's" wild animal exploits the same general impression is gained by reading between the lines. It seems hard to visualize even the most intrepid of cameramen —and their reputation for bravery stands deservedly high—calmly pursuing the duties of his profession with man-killing tigers and vengeful leopards wandering around.

But since the Major's return from his latest hunting expedition in the jungles of the Malay Peninsula, it appears that he found means to overcome the obstacles referred to. This report is corroborated by the Pathe announcement of the forthcoming release of a series of three Major Jack Allen short pictures called: "Netting the Leopard," "Capturing Lions by Aeroplane," and "Roping the Black Panther." These are to be autumn releases, and are said to bear out in a very exciting manner the Major's reputation as a big game expert.

The series will be presented by the Adventure Films, Inc.

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## *Vitagraph Filming New Serial Entitled "Breaking Through"*

"Breaking Through," a serial with Carmel Myers as the star, is under way at Vitagraph's Hollywood studio with Robert Ensminger as the director. The production, especially the earlier chapters, is being rushed as rapidly as perfection will allow and the first installment will be completed in ample time to be released early in the coming fall. This is the first Vitagraph serial in several months, although the organization has always been strongly in favor of this partciular form of entertainment, and only discontinued its production during the heated term.

"Breaking Through" is a serial different in type and story from any hitherto produced by Vitagraph and is the first Vitagraph serial with a woman star. Carmel Myers, who is playing the leading role, recently was adjudged one of the most beautiful motion picture actresses in the United States and has long been an accepted star. "Breaking Through" is her first Vitagraph picture.

The story opens in the East, but soon shifts to the West, and frequently the action alternates. It is in fifteen episodes and is to be thorough advertised and exploited, it is said.

## *Wesley Barry to Star in "Penrod"*

Marshall Neilan's next production, now that he has completed "Bits of Life," for First National, will be "Penrod," Booth Tarkington's famous boy character, with Wesley Barry in the title role.

---

## *Begin Assembling "Disraeli" "Big Four" Release in Fall*

After eleven weeks of studio activity, George Arliss' "Disraeli" has been filmed and Director Henry Kolker has begun his task of cutting and assembling the picture, which will be released by United Artists in the early fall.

The work that remains to be done will be hurreid to completion as rapidly as is consistent with the care being shown at every turn to maintain the highest standard in production.

One of the chief features of the production is the exceptional supporting cast, including Louise Huff, Mrs. Arliss, Frank Losee, E. J. Ratcliffe, Henry Carvil, Margaret Dale, Grace Griswold, Reginald Denny, Noel Tearle and Fred J. Nichelle.

"Disraeli" is not a historical play despite a popular idea. The drama, by Louis N. Parker, shows the life and times of sixty years ago, together with something of the opposition encountered by the Hon. Benjamin Disraeli, M. P., the great statesman who on two occasions was designated by Queen Victoria to be her Prime Minister.

The plot carries two love stories, for the attachment between Disraeli and his wife is one of the great love affairs of the ages. The second love story develops between "Clarissa," played by Louise Huff, and "Charles Viscount Deeford," played by Reginald Denny, and some of the scenes between these two young people are said to be most charming.

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## *Harry Sweet Has Appeared in Even Dozen Century Comedies*

With the completion of "Mama's Cowpuncher," the Century Comedy in which Harry Sweet was nearly injured, Sweet has appeared in exactly one dozen Centurys to date. He has had a varied career with Century, starting in as a boy just out of high school. From the beginning the natural talent of the born comedian showed itself, and before Sweet himself had realized it he had been given star parts in the early Centurys.

The first comedy in which he was given the leading role was "The Dog Doctor," in which Brownie also appeared. Then came "Fire Bugs," "Fresh from the Farm," "Tough Luck," "The Country Heir," "A Dollar's Worth," "For Sale," "The Smart Alec," "In Again," "Playing 'Possum," "Stealin' Home" and "Mama's Cowpuncher." The last two are clever burlesques, the first being on baseball, the other on the typical Westerns.

Since Sweet's first picture he has know the direction only of two men, Tom Buckingham and Alf Goulding. Buckingham handled every comedy up to "In Again." Immediately after this comedy his health gave way and he was obliged to take a vacation. Alf Goulding, famous for his Sunshine and Harold Lloyd comedies, then took Sweet under his wing and has been responsible for the last three of the even dozen Sweet is credited for making for Century Comedies.

## *When Eugene O'Brien Was Playing Leads*

The public finds much interest in the record of passing events in the encores the Norma Talmadge early successes are taking on the screen of today. In days when Lewis J. Selznick was making stars of the Talmadge girls, many men and women who are stars of this slightly removed period, were playing "leads."

Eugene O'Brien's advancement is a cast in point. Norma was a star when O'Brien was her leading man and the photographic record of their work together in "Ghosts of Yesterday" proves that they have never done better individual work.

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CITY........................................

The American Photo Player Co.
NEW YORK · CHICAGO · SAN FRANCISCO

# Keeping in Personal Touch

### By FRITZ TIDDEN

IN one of the best and most closely contested games of the season First National defeated Paramount at the City College Stadium last Sunday by a score of 4 to 2. The two teams showed the quality of ball they are capable of playing on good grounds and kept the score down by fine pitching and good fielding on both sides. The few errors that were made contributed to the scoring as only two of the six runs scored were earned. The game was remarkable in that only one base on balls was issued during nine innings. The Mountaineers outhit the Franchisers but stupid base running killed their chances, while the winners took advantage of every error and hit when hits meant runs.

Pathe was obliged to forfeit to Vitagraph because of the absence of star players on a vacation. Owing to a misunderstanding over grounds the Fox-Goldwyn game went by default and will be played during the next week.

Shifts have been made in the schedule as the result of Hodkinson's withdrawal from the league; and the league standing has been altered accordingly.

At a meeting of league representatives last week it was voted to extend the schedule so that each team would meet every other team twice. A new schedule, that will run into the first week of October, is being drawn up. The league representatives are also considering the feasibility of extending the league's activities to include the coming basketball season and the co-operation of executives of the leading film companies in the city is being sought to attain this end. Owing to the withdrawal of two representatives, Paul Perez, of Universal, has been elected vice president of the league and R. J. McGrath, of First National, treasurer.

This Saturday, August 6, finds Vitagraph and Paramount clashing at the City College Stadium. First National plays Goldwyn and Pathe will meet Fox. As Universal has an open date, a victory will give the Renards another opportunity to crawl up on the league leaders. Increasing interest in the league games was evidenced by an attendance of almost 500 fans at the Paramount-First National game last week.

**Results July 30**

| | | | |
|---|---|---|---|
| **Ist Nat.** | **4** | **Para.** | **2** |
| **Vita.** | **9** | **Pathe** | **0** |

**Standing of League**

| | W. | L. | P.C. |
|---|---|---|---|
| **Universal** | **3** | **0** | **1.000** |
| **Fox** | **1** | **0** | **1.000** |
| **Vitagraph** | **2** | **1** | **.667** |
| **First National** | **2** | **1** | **.667** |
| **Goldwyn** | **1** | **2** | **.333** |
| **Paramount** | **1** | **3** | **.250** |
| **Pathe** | **0** | **3** | **.000** |

—M. P. Day—Aug. 25—

Channing Pollock carried with him a print of "The Sign on the Door" when he sailed for England recently.

F. J. Godsol sailed on the Adriatic August 3. During the first part of his stay in Europe, which is of indefinite duration, he will make his headquarters in London. After that he will stay for a time in Paris and then visit other continental countries where the Goldwyn company's interests may take him.

—M. P. Day—Aug. 25—

Among the state right buyers in the city at the present time are S. J. Hankins and W. A. Thimmig, president and treasurer respectively of the Fine Arts Film Exchange of St. Louis. They are stopping at the Hotel Astor and are looking over the market for productions for Southern Illinois and Eastern Missouri.

—M. P. Day—Aug. 25—

Howard Dietz will not put in an appearance at the Goldwyn offices for the next two weeks as he is spending his vacation at Cranberry Lake, in the Adirondack Mountains, and it is too far just to drop in casually and see how Lynde Denig and the boys are getting along.

—M. P. Day—Aug. 25—

The tragic death of Sir J. M. Barrie's adopted son has further postponed the consulations between the author and the Famous Players-Lasky director, John S. Robertson, who is entrusted with the filming of "Peter Pan." It is reported from London that there were already doubts whether the subject would be staged in England or America, and the point is not yet, our informant believes, finally settled.

—M. P. Day—Aug. 25—

The nominating committee of the A. M. P. A. reported the following slate for officers for the coming year:

President, C. L. Yearsley; Vice President, Jerome Beatty; Secretary, Thomas G. Wiley; Treasurer, Victor Shapiro; Business Manager of the Bulletin, J. I. Greene; Managing Editor, Walter F. Eberhardt.

The members of the Board of Directors: Charles W. Barrell, Paul Gulick, J. W. O'Mahoney, Arthur Brilant, Horace Judge, P. A. Parsons, Howard Dietz, Vivian Moses and Harry Reichenbach. For members of the Auditing Committee: E. O. Brooks, Leslie Jordan and Hopp Hadley.

Elections will be held the first week in September.

—M. P. Day—Aug. 25—

With a plentiful supply of cooling, healthful rhubarb aboard, Horace Judge this week escaped on his annual two week holiday, from his cell next that of Bill Yearsley, First National's chief spellbinder, and is now somewhere in the Adirondacks. For a week Horace will be a touring gentleman and then, for a week, will do some intensive general farming on his estate at Port Chester, N. Y. There's a lot of potatoes and lettuce that need attention, and Horace, ordinarily, doesn't have much time to attend to them. He has a gardener person to do the general farming, but he personally plants, nurses and harvests the rhubarb. Rhubarb, Horace says, is delicious breakfast food, but it must not be eaten in the stick form, because one doesn't do it that way, one doesn't, Horace will assure you.

Mrs. Judge is with Horace on his motor adventure, but she will not be permitted to share in the joys of rhubarbing when Horace gets back to the dear old farm.

*THE LIEBER FAMILY VISIT CHARLES CHAPLIN IN THE STUDIO*

*Robert Lieber, president of First National; Mrs. Lieber, and their two daughters recently went to watch Chaplin make some scenes for "The Idle Class"*

Dr. W. E. Shallenberger, of Arrow, wears a smile so consistently that it makes it hard to tell when he is happy over some special event. The wider expanse of his well-known smile on last Tuesday, however, brought the information that he was celebrating a birthday. The Arrow office force presented him with a bouquet of American Beauty roses and as another pleasant surprise, his brother Royce, of the Goldwyn offices at Cincinnati, dropped in to pay him a visit.

—M. P. Day—Aug. 25—

**Right now is when the fortunate ones are enjoying "Two Weeks with Pay."**

—M. P. Day—Aug. 25—

The indominable Pete Smith sent us the following wise cracks once before but for some reason we can not remember at this time, but probably that we carelessly lost them, we did not publish them. Pete, who casts a wickedly noticing eye, saw that we didn't run them, so he sent them on again. For fear of future bombardment with the same missile we hereby keep it from being a dud. The material in question is what "Mickey" Neilan thinks are some of the reasons why he thinks the motion picture industry is still in its infancy. According to Neilan some of the reasons are because:

Only a few producers are making pictures, while most of them are making pencil marks on table linen.

Too many film men are spending their time forming new companies instead of working for those who are paying their salaries.

Of the mania of excusing oneself from one's friends every two minutes while spending the evening in the Alexandria or Astor lobby to whisper something to a new arrival.

Many sales managers in New York are too busy writing form letters to their branch managers to sell pictures.

There are too many exhibitors trying to make pictures instead of showing them in their theatres.

There are too many producers trying to exhibit pictures instead of making them.

Most of the stars believe what the press agents say about them.

Most financiers only want 80 per cent. for the use of their money in motion picture transactions.

Many motion picture executives look on censorship as a medium for personal publicity rather than an evil to overcome.

Too many persons in the producing field forget they are under contract when they receive an offer from another company.

Several directors use megaphones instead of brains.

Several directors use neither megaphones nor brains.

—M. P. Day—Aug. 25—

Lowell Cash (Small Change) is spending his vacation in his home town, Indianapolis. Lowell writes us that the local talent should offer up thanks for the movies having no waterfront and "white mule" being difficult and costly to obtain. Hence pictures are the extreme dissipation of the multitude. Lowell also states that if he don't buy a theatre in the State with somebody else's money, he'll be back around the middle of August.

—M. P. Day—Aug. 25—

Rex Beach entertained his entire company of players at the Alamac Hotel, Lake Hopatcong over the week-end, July 31, when rain halted work on his picture, "The Iron Trail," being filmed at Oreville, N. J.

Mr. and Mrs. Beach, who are stopping at their country home at the lake, motored over to the location where the company is camped and invited the entire cast to stop "playing" in earnest and do some earnest playing while the elements were unkind to the picture makers.

Among those that enjoyed the Beach hospitality were Wyndham Standing, Alma Tell, Thurston Hall, Reginald Denny, Betty Carpenter, Harlan Knight, Lee Beggs, Bert Starkey, Danny Hayes, Director R. William Neill, Assistant Director Bert E. Siebel, Studio Manager O. Hurst and C. J. Giegerich, special press representative with the company on location, for the United Artists.

—M. P. Day—Aug. 25—

Poor Little Jackie Coogan—seems as though he never will get started on his new picture. Not long ago, he went to the hospital and had his tonsils and adnoids removed. He was not out of the hospital two days before he fell on a barbed-wire fence, cutting his neck in many places, which required him to make another trip to the hospital. While there two more front teeth came out—four in all.

And now, when everything seems fine and Jackie is ready to go to work, he finds he has no story. The Coogan unit has sent the S. O. S. all over the country in the quest of new stories for Jackie. At present, Victor Heerman, Jackie's new director, and Coogan, Sr., are busily engaged on an original story and if this shapes itself as they expect, work on the first of the new series of Coogan pictures will commence next week.

A chromatic still of the boardwalk at Asbury Park informs us that Rutgers Neilson is spending his vacation at the New Jersey resort.

—M. P. Day—Aug. 25—

**Road commissioners, village or county authorities or whoever it is that puts up those warning signs on popular motoring roads, could do worse than select the titles of three recent pictures for their signs. They are "What's Your Hurry?", "Too Much Speed" and "Dangerous Curve Ahead."**

—M. P. Day—Aug. 25—

A sudden and terrific wind, rain and hail storm which swept out of Connecticut and across Long Island Sound last Sunday nearly cost the lives of several Universal executives. Among them were Paul Gulick, director of publicity, and John C. Bromwell, chief scenario editor.

The storm first hit Gulick, who was fishing from a small skiff in Lake Waraumaug, Connecticut, near the New York State line. With great violence the wind and waves buffeted the skiff around and almost swamped it a dozen times before the publicity man paddled it to a sheltered cove.

The same storm, continuing over Norwalk and across Long Island Sound to the vicinity of Oyster Bay and Huntington Harbor, played havoc with yachts and fishing craft of all sizes, sinking many, and causing some loss of life.

Brownell, in his yacht "Virginia," a thirty-five foot sloop, was beating from Huntington Harbor to Oyster Bay when the storm broke. On board there were William Haddock, formerly a director for Universal, Kenneth Hall, formerly a Universal player, and Henry Clay Bate, assistant director of publicity for Universal.

They quickly lowered sail and cast out two anchors, but in vain. The anchors would not hold, so strong was the force of the wind and waves. The rain shut out the horizon a boat's length away. Several times, the crew was shocked by lightning, which, striking nearby, traveled down the mast of the sloop and along the rigging with considerable strength.

When the storm finally lifted, they found they had been driven rapidly toward the rocky shore, then only a couple of hundred yards away.

*The First Lady of the Land receiving from William A. Brady, president of the N. A. M. P. I., a two-reel film review of the Harding campaign, presented to President and Mrs. Harding by the movie men of America*

The greatest danger of the party aboard Brownell's yacht, however, had been from swamping. The wind was so strong that the boat was turned on its beam end merely by the force of the gale against the hull.

A similar storm, later in the day, found the "Virginia" safely moored in a cove of Huntington Harbor.

—M. P. Day—Aug. 25—

Independent exchange men from various parts of the country visiting New York are still busy pulling the latchstring at the offices of the Arrow Film Corporation. Dr. W. E. Shallenberger, of Arrow, announces the following callers during the past week: Eddie Klein, of the Klein Distributing Company, of Boston; Tony Luchese, of DeLuxe Film Corporation, Philadelphia, and Herman Rifkin, of the Eastern Film Corporation, Boston.

—M. P. Day—Aug. 25—

The indefinite in film titles are represented by "Who Am I?" and "The Man Who."

—M. P. Day—Aug. 25—

S. Berman, of Philadelphia, was a visitor to the Warner Exchange this week and judging from his happy look he must have found some features that pleased him greatly.

—M. P. Day—Aug. 25—

Ben Amsterdam and his partner, "Pop" Corson, of the Masterpiece Film Attractions, Philadelphia, made their weekly pilgrimage to New York on Monday. Ben is sorry that daylight saving went into effect in Philadelphia because now he can't get back home in one hour as he used to under the old order of things.

—M. P. Day—Aug. 25—

When the Duke and Duchess of Sutherland were in Los Angeles more than a year ago they spent a good deal of time with Mary Pickford and Douglas Fairbanks, and not only watched them making pictures, but also took part in a little private film, copies of which were kept as souvenirs, but never distributed.

This was the beginning of a real friendship, and when Mary and Doug were in England they spent a few days as the guests of the Duke and Duchess in their country home at Guildford.

By special request recently, the Duke and Duchess had Douglas Fairbanks' latest film, "The Mark of Zorro," shown to their guests in the house where he and his wife had been guests on their honeymoon trip.

The friends of the Duke and Duchess of Sutherland who saw "The Mark of Zorro" included The Marquis and Marchioness of Titchfield, Lord and Lady Desborough, Sir George and Lady Holford, A. J. Balfour, Colonel Hankey, Major Molyneux, Ivo Grenfell, Miss Grenfell, Lady Betty Butler, Mrs. Parr and many others.

—M. P. Day—Aug. 25—

Dallas Fitzgerald is in town for a few weeks. He is stopping at Mrs. Claridge's boarding house.

—M. P. Day—Aug. 25—

Dallas' brother, J. F. Fitzgerald, has just finished making the first of a series of two-reel subjects founded on H. C. Witwer's baseball stories that have appeared mostly in the Satevepost. Witwer will write the titles for the two-reelers.

—M. P. Day—Aug. 25—

John W. Noble is leaving with a company for Nova Scotia, where he will take some scenes for his forthcoming Associated Exhibitors release.

*"CUPIE" DOLAN*

*This Century Comedy girl is the only California bathing beauty we can remember who is modest about her scanty bathing suit*

—M. P. Day—Aug. 25—

The English trade papers hailed Harry Reichenbach as a "Publicity Genius" in the heads over their stories of Harry's recent arrival in London. They later announced that Guy Newall engaged him for special exploitation of "The Bigamist" and "Persistent Lovers." A writer in one of the journals said:

"With such a master mind engaged upon the exploitation of these films I shall await with the keenest curiosity the latest stunts of this wizard of publicity. Guy Newall is to be congratulated upon his acumen in securing an acknowledged genius to put over his latest photoplays."

—M. P. Day—Aug. 25—

It is reported that David Warfield expects to go to the Coast shortly to appear in film versions of "The Music Master" and "The Return of Peter Grimm."

—M. P. Day—Aug. 25—

Famous Players-Lasky has purchased the screen rights to "Miss Lulu Bett," which played an extended engagement on Broadway in play form after it became one of the year's most popular novels. It is reported that William B. DeMille will produce it as a special.

—M. P. Day—Aug. 25—

Three premiers on Broadway within a week are nothing for William Fox. Three special productions made by one company opening within so short a period of time is somewhat of a record, unless we err.

"Thunderclap" was presented at the Central Saturday afternoon, "Shame" opened at the Lyric on Sunday and "A Virgin Paradise" was revealed to the public on Wednesday. At all premiers the attendance was large and representative.

—M. P. Day—Aug. 25—

Edna S. Michaels, formerly director of magazine and newspaper publicity for Realart, and previous to that with Selznick for two years in the same capacity, is now in charge of newspaper, magazine and national publicity for the producers represented by the well-known Bert Adler.

—M. P. Day—Aug. 25—

H. H. Barter, formerly assistant to General Manager Robert Kane at Paramount's Long Island studio, has gone to Hollywood, where he will act in the capacity of assistant to Jesse Lasky and Charles Eyton, general manager of the West Coast studios.

—M. P. Day—Aug. 25—

Stuart Heisler, a cutter for Cosmopolitan Productions, is receiving congratulations. The other day he became the proud father of a daughter.

### How Not to Keep Your Patrons

**Henry C. Bate, who does general housework on a typewriter for Universal, knows us, so he sent the following letter from Joe Mayer, who is exploiting "Reputation" in Michigan:**

**"Dear Henry:—**

**"Do you know the chap on the M. P. WORLD who conducts the "Keeping in Personal Touch" column? Might slip him this one. It shows how some of the small town managers exercise tact. It also demonstrates the method the same s. t. m. have for keeping their patrons in their places. This really happened in Grand Rapids:**

**"A patron approached the manager and said: 'Good show you have tonight.' The manager looked at the patron with a frown and said: 'What the hell do you know about shows?'**

**"Obviously the patron felt like boosting that theatre.**

**"JOE."**

Merritt Crawford edited the current issue of the A. M. P. A. Bulletin and did a darn good piece of work, as was to be expected. It is full of good stuff, which we would like, if space permitted, to reprint, especially the editorial advising the members to "Be a Peptomist." One shorter paragraph we can print. It explains itself.

"Wanted a mate—Charlie Barrell has a farm. 'Steen acres. And farmhouse. Also purling brook. Up Sugar Loaf way Three hours. On self-stopping Erie. Charlie dammed the brook. To make a lake. To keep a trout in. So Pap Parsons can fish for it. Weekends. Charlie called in. The greatest trout expert in captivity. Bill Yearsley. Last Sunday. To help him. Dam the stream. And launch the speckled one. Heard overnight. Loud shrieks. From lake. Charlie to rescue. Followed by Bill. In pajamas. Trout in tears. 'Fraid to stay alone. In dammed brook. Fish pacified. With soothing syrup. And promise of mate. Yearsley going again. Next week. Taking female. Fish. Wedding bells. Peaceful night. From now on. For Charlie."

—M. P. Day—Aug. 25—

Ace Berry has joined the publicity staff of Robertson-Cole. He will be located in the home office.

—M. P. Day—Aug. 25—

There is one place on the map that is hotter than New York City this month. That place is Tilton, N. H. It and the heat were discovered by Silas F. Seadler, of the publicity department of Arthur S. Kane Pictures Corporation. Mr. and Mrs. Seadler went there expecting to pass the sümmer, but because of the torridity of the atmosphere withdrew quickly. They now have a cottage at South Wellfleet, Mass., on the shore of the historic Cape Cod Bay.

—M. P. Day—Aug. 25—

Mr. and Mrs. C. J. Brabin have purchased a tract of 1,000 acres facing Annapolis Basin, Digby County, Nova Scotia, on which to build a summer home for future seasons. Mrs. Brabin is known to the world as Theda Bara. The Brabins recently spent their honeymoon in the vicinity of their new estate and liked the country so much they decided to have a permanent home there.

—M. P. Day—Aug. 25—

Danny Grey, Marshall Neilan's film editor, arrived in town with a print of the John Barrymore feature.

—M. P. Day—Aug. 25—

Fox's "A Connecticut Yankee in King Arthur's Court" will play a week's engagement at the Capitol, beginning August 7.

—M. P. Day—Aug. 25—

E. H. Silcox, of the Pacific Film Company, producers of "A Call from the Wild," dropped into Warner's Exchange right after he got off the train from the Coast. He was greeted by the tidings that the Loew and other big circuits had booked his latest production.

—M. P. Day—Aug. 25—

The Gentleman With a Duster wrote a book called "The Mirrors of Downing Street" that reflected literary caricatures of the men prominent in English politics. Then some earnest person copied the idea and wrote "The Mirrors of Washington." Now we hear that some anonymous gent is to dash off a tome with the title, "The Mirrors of the Filmdom."

**This week Buster Keaton takes over, for the time being, our weekly service department. The advice given out is:**

### HOT WEATHER SUGGESTIONS

**By Buster Keaton**

**Don't wear your fur overcoat.**

**If you must wear underwear, wear it under your clothing.**

**To avoid sunburn bathe in the moonlight.**

**If you can find a cool spot and can afford it stay there.**

**Don't drink over a quart of thirty-year old whiskey at one time.**

**Don't wear ear muffs.**

**Avoid ice skating.**

**Always take a nap before going to sleep.**

**Don't eat anything you can't lift.**

**In the cool of the evening don't speak to the wife, as she will make it hot for you.**

**Open all the windows and doors before retiring, but be sure the cellar door is locked.**

**Don't worry if it's ninety in the shade—you don't have to stay in the shade.**

Abe Selig, well known to everyone in the industry, left town this week to cover the State of Ohio for Picture Press, Inc., which supplies rotogravure sections to newspapers.

Tom Geraghty is not to remain in town until the fall as was recently announced. He sailed for London August 3 on the Adriatic. The night before his departure he was tendered a farewell dinner at Castle Cave. Among those present were E. Lloyd Sheldon, Jack Meador, Frederick Hatton, John Emerson, Tom McNamara, Luther Reed and Robert T. Kane.

## *Oland Definitely Quits Serial Work*

The news that Warner Oland, long identified with Pathe serials, intends to desert this field, has brought three offers to him from as many concerns to remain in serials to be manufactured under their trademark but to be given the Warner Oland brand name.

While Mr. Oland has not completed plans for formation of his own producing company, he has definitely decided to turn to the feature field after the expiration of his present Pathe contract.

*JOHN C. BERNELL*

*Story on preceding page tells of mishaps that nearly cost life of Universal scenario chief*

## *"Cabiria" Is to Be Presented in a New and Revised Version*

"Cabiria," the spectacular drama written by Gabriele d'Annunzio, Italy's soldier-poet, around the gigantic struggle between the empires of Rome and Carthage for the mastery of the ancient world, will be presented in a new and revised version upon the screens of the United States next season.

The great Italian spectacle, which was two years in the making and was the film sensation of America on the eve of the great war, will be distributed on an independent basis by the exchanges of Associated First National Pictures, Inc., instead of as a sub-franchise attraction. This is a result of an extensive referendum conducted among the First National franchise holders and sub-franchise holders of the country, as to the most satisfactory method of handling the production.

When "Cabiria" was first presented on Broadway, New York, in the spring of 1914, it ran to twelve thousand feet—an unheard of length in those days of transition from the locked-reel program of short subjects to the five-reel feature—and furnished an entire evening's entertainment. In the 1921 edition, it will probably not exceed 8,500 feet, enabling those exhibitors who wish to do so to include one or two short subjects or run it as an entire program, according to their desires.

## *Dintenfass to Make Series of Pictures with Jack Johnson*

Mark M. Dintenfass has signed a contract with Jack Johnson, colored champion, for a series of pictures. Work will start on the initial picture next week.

The theme is based on Johnson's life in Europe. It will show Johnson's activities as a toreador during his stay in Spain, and while in France, the colored champion did a lot of stage dancing. In Germany, he was a strong man, doing such stunts as lifting automobiles, and pulling against thirty men.

The title for the first five reel subject, which will be a comedy, will be announced later. The Alexander Film Corporation will act as distributors in the United States for Mr. Dintenfass.

## *Wins Contest*

After a photographic beauty contest extending over a period of several weeks, Miss Bessie Waters, a pretty Los Angeles girl, has been adjudged the most beautiful among several thousand who participated and has been selected by R. A. Walsh to play the role of Elizabeth Mackaye in "Kindred of the Dust," which he is making for First National release.

## *Take Desert Scenes*

George Melford has taken his Agnes Ayres and Rudolph Valentino company making the new Paramount production, "The Sheik," back to the Lasky studio from a desert location and is now making interior scenes. Agnes Ayres and Rudolph Valentino are the featured players in this photoplay by Monte Katterjohn, adapted from E. M. Hull's novel. Interior and exterior scenes are laid on the Sahara and in Biskra, the Monte Carlo of the desert.

## *Hatton Returns*

Raymond Hatton, character actor, has been engaged for a special part in Roscoe (Fatty) Arbuckle's new Paramount comedy now under way, "Freight Prepaid." James Cruze is directing and Walter Woods adapted the Curtis Benton story. Mr. Hatton is enjoying the temporary return to the Lasky fold.

# Newest Reviews and Comments

*Conducted by* **EDWARD WEITZEL**, *Associate Editor*

## "A Virgin Paradise"

### *Pearl White Exhibits Her Athletic Ability in Fox Production of South Sea Island and Long Island Life.*

Reviewed by Edward Weitzel

"A Virgin Paradise" is packed with thrills. Gratia Latham, the heroine, is Tarzan's twin sister, and, like the skin-clad youth of the Apes, is a foster relative of all the beasts and birds that dwell on the same South Sea Island with her. Lions and their whelps and monkeys and their young are her playfellows, and she has no human companions until a ship arrives from the United States and takes her to where long blonde hair and a few inches of monkey skin are not worn in place of a one-piece bathing suit. Self-reared under such conditions, it is quite evident that any young woman would find her first fashionable dinner frock somewhat disconcerting. Gratia does; also her shoes and stockings, and slips them off under cover of the dining table, to the confusion of a meek little clergyman who is sitting next to her. So much for the quality of the comedy in the picture. For incidents of the blood-stirring brand, there are fights aboard ship, a chase up to the crosstrees and down a back stay after the star, who has a number of opportunities to exhibit her athletic ability and winds up with a rough and tumble fight herself that is the star bout of them all.

Stories that are fashioned to admit the introduction of a mass of serial stunts are not likely to be at all strict in matters of logical continuity or consistent development of character. "A Virgin Paradise" is a well made picture of its class, and among the most elaborate productions in which Pearl White has appeared. Her admirers will find her at her best as a wild woman who gives civilization a hard jolt before she consents to wed, settle down and order her gowns on Fifth avenue. She is ably supported by Robert Elliott as Bob Alan, and J. Thornton Baston as Slim.

**The Cast**

| | |
|---|---|
| Gratia Latham | Pearl White |
| Bob Alan | Robert Elliott |
| Slim | J. Thornton Baston |
| Bernard Holt | Alan Edwards |
| Mrs. Holt | Henrietta Floyd |
| Constance Holt | Grace Beaumont |
| Ruth Hastings | Mary Beth Barnelle |
| The Attorney | Lynn Pratt |
| Peter Latham | Lewis Seeley |
| Capt. Mulhall | Charles Sutton |
| John Latham | Hal Clarendon |

Story by Hiram Percy Maxim
Directed by J. Searle Dawley
Cameraman, Joseph Ruttenberg
Length, About 9,000 Feet

**The Story**

The father and mother of Gratia Latham are killed by the natives of a South Sea Island, when a volcanic eruption destroys the settlement, and the little girl is left there with a native servant. Finally the servant dies, and Gratia grows up to womanhood with only wild beasts and monkeys and her bible to keep her company. Dressed in a few skins and draped by her long blonde hair, she is rescued when a cousin comes in search of her. A rich old uncle has died, and other relatives are anxious to establish the fact that Gratia and her parents are dead, before claiming the property. On the ship are a sailor named Bob Alan and his chum, Slim. Bob is a college chap, who has run through all his money, and Slim is an ex-crook. Bernard Holt, the cousin, tries to have the captain of the ship marry him and Gratia, before they reach port, Bob and Slim prevent this, and reach the shore with the girl by swimming. Gratia is in knickers and shirt. The three get to the house on Long Island that is to be hers, and find it deserted. They have a fine time in the mansion until Holt and his mother and sister notify the police that there are thieves in the house. Gratia's identity is established. She has a wild time breaking into society, and ends with setting fire to the house and burning it down, when Holt again tries to force her into marrying him. She gives him the fight of his life, and accepts Bob.

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*IN THIS ISSUE*

*"Ever Since Eve" (Fox).*
*"Thunderclap" (Fox).*
*"Shame" (Fox).*
*"Danger Ahead" (Universal).*
*"Crazy to Marry" (Paramount).*
*"A Virgin Paradise" (Fox).*

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## A Correction

Last week this department made a heroic attempt to have the type say, in an article on "The Spirit of '76," "He has ground out a crude concoction of fact and fiction, purporting to deal with some of the most momentous episodes in American history, and filled it with astonishing and mirthful anachronisms, with a few anachorisms thrown in for good measure." The almost identical spelling of the last two nouns proved the undoing of the blameless and strictly proper collection of words, an incorrect slug insisting upon getting back into the form after a desperate struggle to oust it.

## "Love's Outcast"

Ben Turpin is the bright, particular star of this one-reel Mack Sennett comedy, which is genuinely amusing without the aid of any slap stick by-play. Most of the action takes place in a court room, where Ben's supposed wife is suing him for divorce. The defendant is charged with being a gay deceiver, who proves irresistible to women. The trial is made very funny by the clever acting of the handsome Mr. Turpin, and the picture ends in a roar of merriment when the defendant proves his innocence by showing that he had risked his life saving the correspondent from a vicious bull, which found in her company. The scene of that encounter with the bull is immense. Ben rides him and then throws him, and Paul Revere has nothing on him—Turpin, not the bull. The subtitles are humorous. At the finish the happy wife says invitingly to Ben, "Come home, and throw a few bulls for the children." (Associated Producers). E. W.

## "Spot Cash"

Snub Pollard in this Hal Roach comedy released by Pathe, appears as the proprietor of a country grocery. He fires his clerk, who immediately starts out in opposition to him right next door. There are many unusual devices employed by the rival merchants in getting Snub's stock into the other store, but the comedian by a clever ruse gets all of his stock back. There are a number of amusing situations which are well up to the average of the others in this series.—C. S. S.

## "The Fox and The Crow"

How flattery usually is used to conceal a selfish purpose is the motto on this number of the series of "Aesop's Film Fables," animated by cartoonist Paul Terry. It is cleverly done and filled with good wholesome humor, and is one of the best of the series so far. The crow gets a piece of cheese; the fox wants it and flatters the crow until she starts to sing for him; by so doing she drops the cheese which she is holding in her mouth and the fox gets it.—C. S. S.

## Urban's Movie Chats No. 55

If you'd care for a snappy visual trip to different parts of the globe and some interesting sights worth seeing, don't overlook Urban's Movie Chats No. 55.

You may first have a short stop-over in Sicily and watch them building boats there in their primitive way. A quick voyage lands you in California where the almond growers are pruning their trees and plowing furrows for irrigation. Not much time for a lay-over, however, and the next stop is in Spain where a procession of the clergy is winding along Barcelona's streets.

Then back to America and see a few "shots" of some of the queer animals indigenous to this hemisphere, including the prairie dog, the grizzly bear, the buffalo, the Rocky Mountain sheep, the porcupine and a few others. Also you get views of the construction of a skyscraper, and watch the workers walking hundreds of feet in the air with nothing under foot but narrow steel girders.—T. S. daP.

## "Pathe Review No. 116"

Canoeing, including canoe tilting, is the subject shown in this Pathe Review in slow motion. Another section shows views of Palm Beach and Miami, Florida; while "Social Culture for Lions" is a humorous section showing lion cubs as household pets. There is also an Ollendorff dance subject, "The Singhalese Devil-Dance," which is of an unusual character. The reel concludes with Pathecolor scenes of Alsace. This number of the Review is interesting throughout.—C. S. S.

## "Rainbow Island"

There is more slap-stick in this single reel Harold Lloyd picture than in those previously shown in this re-issued series. Both Lloyd and Snub Pollard do good work, and the film should get many laughs. The story deals with two hardy souls (Pollard and Lloyd) who go treasure hunting and land on a cannibal island. Their experiences and the manner in which they finally outwit the cannibals is cleverly done. Much of the fun is furnished by an unusually fat princess, who desires to marry Lloyd.—C. S. S.

## "The Black Ace"

This is the first of a new series of two-reel dramas of the Maine woods made by Holman Day and distributed by Pathe. The story is interesting and the attention is held, but the manner in which the hero outwits a gang of desperadoes by means of dummies hidden in the woods is not very well done and misses fire. Edgar Jones and Edna May Sperl are the featured players. Mr. Jones has the physique and is a good type for the hardy, strenuous woodsman —C. S. S.

# Newest Reviews and Comments

## "Crazy to Marry"

*Roscoe (Fatty) Arbuckle Creates Constant Gale of Merriment in Fast Moving Farce Produced by Paramount*

Reviewed by Edward Weitzel.

Here is a hot wether picture that is funny enough to make a much fatter man than the star of "Crazy to Marry" forget all about the heat. The rotund but agile Mr. Arbuckle creates a constant gale of merriment in this fast moving farce. It is far the best vehicle for the display of his particular brand of humor that has been given him up to date. There isn't a moment when the action doesn't keep ahead of the thinking machine of the chap who has paid to see the picture; and there isn't a situation or an incident that doesn't honestly earn its intended quota of laughs. The plot is concise, easy to follow and filled with the touch-and-go farce that belongs to so irresponsible a story. Moreover, it is all good clean fun, and neither the director nor the cast has muffed any of its comic possibilities.

Roscoe Arbuckle fills the role of Dr. Hobart Hupp with ample physical and artistic weight. His two hundred and odd pounds have never won him a bigger laugh than when he jumps into a fountain to rescue a supposedly drowning maiden, and throws all the water out of the basin by force of his contact. Bull Montana as Dago Red, a crook who has been promised an operation by the doctor for the removal of his wicked ways, is ludicrously insistant that work on his skull be commenced. Lila Lee as Fatty's sweetheart is the best of excuses for his craze to make her Mrs. Hupp.

### The Cast

| | |
|---|---|
| Dr. Hobart Hupp, a Physician | Roscoe (Fatty) Arbuckle |
| Annabelle Landis, his Sweetheart | Lila Lee |
| Estrella De Morgan, her Mother's Daughter | Laura Anson |
| Henry De Morgan, her Father | Edwin Stevens |
| Sarah De Morgan, a Match-maker | Lillian Leighton |
| Dago Red, a Crook | Bull Montana |
| Arthur Simmons, Estrella's Sweetheart | Allen Durnell |
| Colonel Landis, Father of Annabelle | Sidney Bracey |
| Mrs. Landis, his Wife | Genevieve Blinn |
| Gregory Slade, a Lawyer | Clarence Burton |
| Norman Gregory, his Son | Henry Johnson |
| Cement Man | Charles Ogle |
| Cupid | Jackie Young |
| Minister | Lucien Littlefield |

Story by Frank Condon.

Scenario by Walter Woods.

Directed by James Cruze.

Length, Five Reels

### The Story

Hobart Hupp, who is celebrated in society as well as in surgery, is a firm believer that he can cure criminals of their wrong doing by operating upon their brains. He is just about to try the experiment upon Dago Red, a desperate criminal who has been promised his freedom if the operation proves successful, when he is reminded it is his wedding day and that the daughter of the socially ambitious De Morgans is waiting for him at the Hotel Ambassador to become his bride, although she is in love with a slender and retiring youth named Arthur Simmons. Hupp hurries to his car, followed by the impatient crook, and is mistaken by the charming Annabelle Landis for her chauffeur. Receiving a hint that he is being exploited by the De Morgans, the doctor decides to desert the waiting bride, and drives Annabelle to her home. When he is told it is three hundred miles distant, he is more than satisfied. Dago Red follows them on a stolen motorcycle. In the meantime the waiting bride and her faithful Arthur have eloped. The police, the De Morgans and members of Annabelle's family take up the chase, and all meet at the De Morgan summer home on Shelter Island. By this time the fun is fast and furious. The doctor and Annabelle have decided they love each other, and life is made a thing of bewildering surprises for the lone minister that both of the anxious couples are trying to capture and make tie the knot. This is finally accomplished, and Dago Red is deprived of his longing for other people's property.

**Program and Exploitation Catchlines:**

> "Crazy to Marry," Is Roscoe (Fatty) Arbuckle's Best Paramount Picture. Every Auto Owner Will Enjoy His First Encounter With a One Man Top.

**Exploitation Angles:** You can do a lot with the title for a preliminary teaser campaign. Work it hard, then start in to tell them that this is Fatty in a really funny play. This is the big selling point. Tell them it's the old style Fatty. That will sell better than anything else.

## "Thunderclap"

*William Fox Race Track Drama Wins in a Hot Finish—Contains Equal Parts of High Grade Sensation and Heart Interest*

Reviewed by Edward Weitzel.

"Thunderclap" is an appeal to primitive emotion. With this object in view, the author has cleared a straight path to his goal. The picture contains equal parts of high grade sensation and heart interest. Innocence and helplessness are made the victims of brute force; the horse that wins in a hot finish, one of the most thrilling races ever shown on the screen, brings home the happiness of the heroine with the prize money; the hero battles for his life in a surging torrent for miles and keeps the spectator on the edge of his seat, until the sensational rescue at the brink of the falls. Every trick of melodrama is skilfully used. There are touches of comedy and unexpected turns of plot that will set any body of spectators to laughing or cheering, just as they did at the first public presentation of the picture at the Central Theatre, New York City. "Thunderclap" is all showmanship. The average film fan will enjoy every foot of it, and so will the highbrow, even when he assumes his most superior attitude. It is fundamentally on firm ground, and the construction and acting of the story insure its success. There is something doing—and being done right—from start to finish. It is one more clear call to the moving picture industry to make drama.

Mary Carr has another mother role in the picture. The part is a difficult one, a paralytic who can move only her eyes. Mrs. Carr plays it with beautiful feeling and sincerity. J. Barney Sherry, Paul Willis, John Daly Murphy and a colored boy named Thomas McCann are other shining marks in the cast. Director Stanton has done himself proud with the river scene and the horse race, and packed them with thrills. "Thunderclap" is the big noise in race track drama.

### The Cast

| | | |
|---|---|---|
| Mrs. Jamieson | | Mary Carr |
| Lionel Jamieson, a Gambler | | J. Barney Sherry |
| Tommy | | Paul Willis |
| Betty | The Girl | Violet Mersereau |
| | The Baby | Carol Chase |
| Wah Leong | | John Daly Murphy |
| Foster | | Walter McEwan |
| Marian Audrey | | Maude Hill |
| Gunga Din | | Thomas McCann |

Scenario by Paul H. Sloane.

Directed by Richard Stanton.

Cameraman, George Lane.

Length, 6,745 Feet

### The Story

The mother of Betty Jamieson has her daughter brought up in a convent, when she discovers that her second husband is a gambler and that her home is no fit place for the child. A quarrel with the gambler results in Mrs. Jamieson's being knocked down and paralyzed. Control of her eyes is all that is left her. Mr. Jamieson, finding that his business is falling off, is advised to get a young and beautiful girl to attract customers. He sends for his step-daughter and tells her she must take her place in his gambling rooms. One of his patrons finds out that Jamieson is running a crooked game, and that he has been cheated out of forty thousand dollars. He gives the gambler twenty-four hours to return the money or be killed. The gambler promises a racing man that he shall marry Betty, if he will give him the forty thousand. This man has entered a horse that he feels sure will win, but he finds out that Tommy, a young chap who works for Jamieson and has been very kind to his wife, has entered his horse, "Thunderclap," and that the animal has great speed. The racing man learns that "Thunderclap" is to be taken to the track in a covered truck, and hires two crooks to blow up the bridge when Tommy is driving the truck over it. The way that Tommy's life is saved and how he wins the race and defeats the gambler and finds out that Betty is the little sweetheart he met when he was a small boy, keeps events moving at a lively rate.

**Program and Exploitation Catchlines:**

> Heart Interest and High Grade Sensation Run Neck and Neck In "Thunderclap," a New Fox Drama With Mary Carr In Another of Her Famous Mother Roles.

**Exploitation Angles:** Don't try to slide this over, being content with what you can get without effort. Get about three times your usual amount of paper and then sell the melodrama to every man, woman and child. It's clean and sensational, and you can go the limit feeling that it will not boomerang on you. To do less is to loose money that might better be in your box office.

## "Teaching the Teacher"

Snub Pollard goes through an excellent comic routine in this one-reel comedy. He endeavors to instill knowledge into a lot of pupils at a district school in the moonshine country of the South, and the school house is blown up when a barrel of spirits is hidden under the building by the pupils, and touched off by a revenue officer. Most of Snub's pupils are old enough to grow whiskers, and they teach him more about unruly behavior than he ever knew before. The comedy is geared to high speed, and has a goodly amount of fun.—(Pathe) E. W.

## Kineto Reviews

Under the title, "Giants of Industry," Kineto Reviews shows a number of interesting episodes in connection with ants and their habitations. The manner in which they reconstruct their homes after a debacle is one of the views, and no less interesting is the way some species milk their "cows," which they maintain for the benefit of their ant community. The pugnacity of the soldier ants is quite vividly illustrated, and a foraging party is also shown scouting for food.

Under the heading, "Flies," the Review shows these insects indulging in their habits of laying eggs in meat which humans are later on to eat, and is a timely film to encourage warfare upon these pests. It also shows them crawling across carrion and later dragging their ugly course across human beings eating utensils and food. —T. S. daP.

# Newest Reviews and Comments

## *"Shame"*

### *William Fox Production Supervised by Emmett J. Flynn Needs Cutting and the Plot Made More Logical*

Reviewed by Edward Weitzel.

The first thing to be said about "Shame" is that its title does not refer to any sex complication. There are various sorts of crimes interwoven through the plot, but none of them need cause any one the slightest embarrassment. The main motive is the humiliation brought upon a young married man when he is made to believe that he is a half caste, that his mother was a Chinese woman. The authors and the director have been at great pains to perfect every detail of incident and production, and have defeated their own ends by not taking the trouble to make the plot logical. It is stretching dramatic license too far to claim that a child born in China of American parents would not know who his mother was, and it is equally unbelievable that when this same child has grown to man's estate and is told he is a half caste, he would not go to the man who he knows has known him since birth and can tell him the truth. To argue that shame at the statement so overpowered him that he was no longer capable of thinking clearly is to admit that he was afflicted with a yellow streak, even if it was not of the Chinese variety. As it now stands, the picture is about eight hundred feet too long. The entire episode of David at ten years of age should be cut, and there are several places where the action needs speeding up.

To its credit, "Shame" has elaborate and artistic settings, excellent lighting and a thoroughly capable cast. John Gilbert plays a dual role uncommonly well, and has a bare-handed encounter with a wolf that is realistic enough to pass as the genuine thing. George Siegmann and William V. Mong as sons of the Celestial Kingdom, and Mickey Moore as David at five years of age, are prominent in the telling of the story. The theme is an interesting one, but requires proper doctoring to make it convincing.

**The Cast**

| | |
|---|---|
| William Fielding<br>David Fielding, his son | John Gilbert |
| David (at five year) | Mickey Moore |
| David (at ten years) | Frankie Lee |
| Jonathan Fielding | George Nichols |
| Foo Chang | George Siegmann |
| Li Clung | William V. Mong |
| The Lotus Blossom | Anna May Wong |
| The Weaver of Dreams | Rosemary Theby |
| Winifred Wellington | Doris Pawn |
| "Once-Over" Jake | Red Kirby |

Scenario by Emmett J. Flynn and Bernard McConville.
Directed by Emmett J. Flynn.
Length 8,322 Feet

**The Story**

The scenes of "Shame" take place in Shanghai, China, San Francisco and Alaska. At the opening of the story William Fielding, the son of Jonathan Fielding, of San Francisco, is living in Shanghai. His wife is dead, and a young native woman looks after his little boy, David. William Fielding has a faithful friend in Li Clung, his secretary. Foo Chang, a trader, loves the young native woman, and kills Fielding when he thinks the woman is the mother of David. Li Clung takes the child to San Francisco, to his grandfather. When David grows up and comes into the Fielding estate he tries to put down the opium traaffic, and is helped by Li Clung. Later on when David is married, Foo Chang comes to San Francisco as head of an international ring. He tries to bribe David into helping him bring a cargo of the drug into San Francisco, and tells him he is a half caste when the young man refuses. David lets the thought that his mother was a Chinese woman so upset him that his mind is affected. Without waiting to learn the truth from Li Clung, he takes his infant son and runs away to Alaska. His wife and Li Clung follow him. So does Foo Chang; but Li Clung kills him and explains that the opium smuggler had been mistaken. Brought to his senses, David sees for the first time that his child is without a trace of an alien race.

**Program and Exploitation Catchlines:**

The Secrets of San Francisco's Chinatown Are Revealed In "Shame," an Emmett J. Flynn Production Released by William Fox. A Bare-Handed Fight With a Wolf Is One of the Sensational Features.

**Exploitation Angles:** Your best publicity bets are the wonderful Oriental scenes and the fight with the wolf. The former will probably bring you the best return for they were unusual enough to get the plaudits of the New York papers. Work an Oriental lobby and be sure to tell enough of the story to tell that this is not a sex play.

## *J. E. Williamson Replies to Criticism of "Wet Gold"*

The following letter from J. E. Williamson, of the Submarine Film Corporation, in reply to a criticism of "Wet Gold" which was published in this department, July 23, is self-explanatory:

> "Wet Gold," reviewed by M. A. Malaney, sets forth as an inconsistency the following: "Three men walk out on a beach, wearing divers' helmets, into the water and continue on the bed of the ocean until they reach a submerged submarine."
>
> It is evident Mr. Malaney looked upon the scene in "Wet Gold" as the old farmer did when he first saw a giraffe at the circus and voiced the remark: "There ain't no sech animal!"
>
> Possibly we can enlighten him by drawing his attention to letters of endorsement and appreciation from the highest authorities, such as the Secretary of the U. S. Navy and Simon Lake. the submarine inventor, bearing on the diving and novel undersea operations depicted in "Wet Gold." If these do not convince him of the consistency of the scene he questions the writer will be pleased to arrange an actual demonstration in any body of water, sending divers in self-contained suits out under-sea, free to walk around at will, and remain for an hour or more without life line or air connections to the surface.
>
> Many critics and fans cry out for something new and different in the pictures. "Wet Gold" is all of that, and such scenes as Mr. Malaney fails to appreciate are the result of much effort and risk of life, taking advantage of modern science and invention to produce a thrill for our audiences we try to please.
>
> Very truly yours,
> J. E. Williamson.

Accompanying this letter are communications from Frank Crilley, of the United States Navy, the diver who descended the record depth of 306 feet to the sunken submarine F-4 at Honolulu; Simon Lake, inventor of the submarine; R. R. M. Emmet, Lieutenant-Commander, U. S. N., and Josephus Daniels, former Secretary of the Navy, substantiating the claim set forth by Mr. Williamson.

## *"The Fall Guy"*

Another name for this Larry Semon comedy would be "The Funny Fall Guy." The acrobatic Mr. Semon, with the help of a comic auto and several hard working actors, bounds about through the air and falls off all sorts of places with the most amusing nonchalance. The comedy may have started with a plot, but it falls off the back end of the humorous Ford in the first two minutes and no one makes any attempt to go back and pick it up. There are a number of over-fed sheriffs chasing through the picture, who keep Larry on the jump, during which time he gives frequent exhibitions of his imitation of a rubber ball.—(Vitagraph) E. W.

## *"Singing River"*

### *Regulation Western Melodrama Produced by Fox Shows William Russell as a "Quick-on-the-Trigger" Hero*

Reviewed by Edward Weitzel

There isn't anything new in "Singing River," which is the name of a town where the hero settles an old score with his enemies and gets himself a wife. The story is regulation western melodrama, with William Russell as a quick-on-the-trigger" homesteader, who is afraid that lack of rain will ruin his crops. The character of Lang Rush, the star role, is consistently drawn, and his adventures seem to belong to the time and location of the plot. There is a reasonable amount of gun play, and a knock down fight that livens up matters considerably. Cow country heroines, who are popularly supposed to dote upon hard hitting male beings, should think Lang the real goods. Vola Vale, who is the Alice Thornton of the cast and the girl who promises to become Mrs. Rush, makes the character some prize for any red-blooded gent to take home and install as boss of the works. To see her dashing down the road on horseback, is to be filled with admiration for the sight and the fit of her riding togs.

William Russell shoots, fights, digs for silver and makes love to the pretty Miss Thornton in the manly, stand-up-and-takes-his-medicine fashion that is the birthright of the free sons of the land beyond the Rockies.

**Cast**

| | |
|---|---|
| Lang Rush | William Russell |
| Alice Thornton | Vola Vale |
| John Thornton, her father | Clark Comstock |
| Lew Bransom | Jack Roseleigh |
| Sam Hemp | Arthur Morrison |
| Bert Condon | Jack McDonald |
| Freud | Jack Hull |
| Kane | Louis King |
| Grimes | Charles King |

Scenario by Jules G. Furthman
Directed by Charles Giblyn
Photography by George Schneiderman
Length, 5 Reels

**The Story**

An interview with the banker of the town of Bradley, lets homesteader Lang Rush know that if the rain continues to fail him and he loses his crops the man of money will foreclose on a note that is overdo. Lang goes to the best patronized saloon in town and meets Sam Hemp, who tells him that Ferguson is sure to foreclose and that the best way to treat "a robber like Ferguson" is to rob the bank. This starts considerable gun play and when the smoke clears up Lang is on the run for the mountains, having shot Hemp and a wealthy friend of his named Drayton. Lang keeps on moving until he reaches a deserted cabin on the outskirts of Singing River. He then starts to look for silver and is discovered at work by another prospector, who goes into town and reports that the newcomer has drawn a dead line around his property. Condon, an ex-homesteader, has followed Lang. hoping to get the $5,000 reward offered in Bradley for him on account of the shooting of Hemp and Drayton. Lang befriends Condon, and the old man ends by showing his gratitude and helping to file the claim when Lang strikes pay dirt.

Lang goes into the town of Singing River and saves Alice Thornton, the daughter of the sheriff, from being insulted by members of Hemp's gang. But this time Lang does not shoot. He uses his fists instead and wipes up the floor with he leader, Bransom by name, A charge of murder is brought against Lang, but he beats his enemies, uncovers pure Horn silver on his claim and gets the fair Alice to say she loves him.

**Program and Exploitation Catchlines:**

"Silver River," a Fox Picture Starring William Russell, Is the Story of a Quick-on-the-Trigger Hero Who Learns That It Is Safer to Depend Upon His Two Fists.

# Newest Reviews and Comments

## "Danger Ahead"

### *Comparatively New Star Does Good Work in Universal Picture*

Reviewed by Fritz Tidden.

The star of "Danger Ahead," Mary Philbin, is a comparative newcomer among screen luminaries. Raising her to ingenue stardom was by no means a poor idea on the part of Universal. Miss Philbin does not, at the present time, set the world on fire or anything like that, but with careful development and earnest endeavor on the part of the girl herself she will soon be a valuable asset. And she has the sort of physical appearance and personality that should win a following.

Wisely, Universal selected as one of the first vehicles in which she was to be featured a simple story; one that called for simple narration. It is not surprisingly new in idea, but its theme seems to be ever popular. The continuity is smooth and the direction is capable. However, somebody impossible to determine from the onlooker's perspective nearly ruined the thing—nearly threw a monkey wrench into the works, as it were. While the story is running along smoothly in its groove of homely drama, somebody had the wild idea that it needed more action. The result is that the last few feet develops into raw burlesque, when the vaudeville actress starts to clean up the household, including a man and her best woman friend in a fistic battle that would do credit to Dempsey.

**The Cast**

| | |
|---|---|
| Tressie Harlow | Mary Philbin |
| Norman Minot | James Morrison |
| Robert Kitteridge | Jack Mower |
| Deborah Harlow | Minna Ferry Redman |
| Nate Harlow | George Bunny |
| Mr. Minot | George B. Williams |
| Dolly Demere | Jane Starr |
| Mrs. Della Mayhew | Emily Rait |
| Dora Mayhew | Helene Caverly |

Story by Sara Ware Bassett.
Scenario by A. P. Younger.
Directed by Rollin Sturgeon.
Length, 4,353 Feet.

**The Story**

Pride takes a fall in the prim New England Harlow family when poverty forces the taking of summer boarders, but Tessie Harlow, seventeen, the slavery niece of the family, sees a broadened vista in the coming of "city folks." She promptly falls in love with Norman Minot, a young Boston society youth, who comes with her father. He returns her affection, but their joy is clouded by the arrival of a fortune hunting mother and daughter, who direct their attacks on the Minots.

Kitteridge, an artist friend of young Minot, is camping nearby. He takes a decided interest in Tressie. When the Minots are driven away by the scheming mother and daughter, Kitteridge presses his attentions on Tressie. One evening, while sailing, they are fog-bound, their boat is run down by a steamer and they are picked up and put ashore the next morning in Boston.

The artist takes Tressie to his studio and tries to force unwelcome attentions upon her. The artist's former sweetheart, an athletic vaudeville actress, intervenes and thrashes him. Norman, warned of the disappearance by telegraph, arrives at the studio in time to take Tressie home. They announce their engagement.

**Program and Exploitation Catchlines:**

"Danger Ahead" Is the Cry of the Sea shore. See the Invigorating Love Drama, "Danger Ahead."

A Restless Sea Chimed Wedding Bells On the Rocks and a Wan Little Boarding House Slavey Becomes a Bride In "Danger Ahead."

**Exploitation Angles:** Play on the story, working in the talk of the new star to get interest in her work, but selling the action rather than the name. A view of the studio after the strong woman gets through with it will make a good lobby or window display.

## Pathe Review No. 115

Tours, the home town of the celebrated author, Honore de Balzac and also an important point during the world war where the American troops were located, is shown in this issue in Pathecolor. It is a beautiful country redolent with the memories of Balzac and of various important events in French history that took place there. A slow motion section entitled "Better Muscles," shows graphically how Indian clubs can be used to develop strength and health. "A Ramble Through Provincetown" is a travel-laugh in Hy Mayer's inimitable style, showing the quaint Cape Cod folk and the artist colony there. "Four-Legged Chicks" shows scenes at an alligator farm, from the hatching of the eggs until the animals are full grown.—C. S. S.

## "Bride and Broom"

Billy Quirk is the principal comedian in this two-reel "Sunlit" comedy, distributed by Reelcraft. The situation on which this comedy is founded is an old one. While some of the business will prove humorous, as a whole it is hardly up to the standard of the two Mirth comedies released by the same company, which are also reviewed in this issue. The significance of part of the title is obvious, as the story hinges around a young man who must get married by a certain time, and who, to make sure that everything will be O. K., proposes to several girls, who all are to meet him at the same time and place. However, it is not quite clear as to just where the latter part of the title comes in.—C. S. S.

## "What a Whopper"

"Snub" Pollard appears as a fisherman in this single reel Rolin comedy, distributed by Pathe, and of course lives up to the reputation usually associated with fishing expeditions, by telling an awful yarn to friend wife on his return. Unfortunately for Snub, his neighbor went hunting and returned with a duck. The two packages become mixed and after telling his fish story, Snub has to tell a bigger one to explain the duck. Wifey swallows it but the truth comes out when the neighbor's wife does not prove so credulous. While there is nothing new in the situations, a certain amount of cleverness has been shown in the development of the yarns which should bring laughs from many spectators.—C. S. S.

## "The Country Mouse and the City Mouse"

Another of the clever series of animated cartoons based on Aesop's Fables and drawn by Paul Terry, which are being released by Pathe. This one points the moral that there is no place like home and shows what happens to a poor country mouse when he visits a city cousin. Of course, he gets into all kinds of trouble and is genuinely glad when he finds himself back at home, safe and sound. Mr. Terry has introduced a number of humorous situations into this offering. One of the best things is a trick flivver.—C. S. S.

## "Wild and Willy"

This is a one-reel Gaiety Comedy for Educational distribution. It tells a funny story in a series of laughable incidents. Two charming girls chaperoned by an old-maid aunt go on a camping expedition from which all men are excluded. A "wild man," however, gives them a few frights, and efforts by two of their male friends, who learn of the matter and make efforts to protect them, give opportunity for a number of comic situations.—T. S. daP.

## "Ever Since Eve"

### *Shirley Mason Makes a Charming French War Orphan in Fox Comedy Production*

Reviewed by Edward Weltzel.

The story of "Ever Since Eve" isn't at all remarkable, although it has a sure enough surprise finish; but Shirley Mason makes a charming French war orphan, and jumps into the water and gets a chic pure silk bathing suit wet in the most reckless manner. The situations are largely comedy, and the leading man, in the character of the young woman's foster father, has to submit to a bewildering number of embraces from his grateful and demonstrative daughter. The author sets the stage for a romance by having the hero a successful artist who is loved by a handsome model, and the possibilities for trouble are immediately apparent when the young person from abroad dances into her new home and throws her arms about her dear papa's neck. There is also a mysterious pair who haunt the grounds of the painter's home and fool everybody, including the spectators.

Shirley Mason, with her hair bobbed and wearing a short skirted frock, looks about fifteen and French, and knows how to be arch and alluring without appearing conscious of it. Herbert Hayes puts a refreshing suggestion of real fellow into his performance of the artist, and Eva Condon is an eye-filling model. "Ever Since Eve" will please the star's following.

**The Cast**

| | |
|---|---|
| Celestine Le Farge | Shirley Mason |
| Carteret | Herbert Heyes |
| Lorita | Eva Gordon |
| Svenson | Mrs. Vin Moore |
| Percy Goring | Charles Spere |

Story by Joseph Ernest Post.
Scenario by Dorothy Yost.
Directed by Howard M. Mitchell.
Cameraman, Glen MacWilliams.
Length, 4,000 Feet.

**The Story**

Artist Carteret little realized the trouble he was making for himself when he agreed to adopt a French war orphan. He had a fine home, a faithful housekeeper, and a handsome model who was madly in love with him, but the moment Celestine Le Farge walked through his front door his heart stopped beating in the old reliable way. Celestine was charming and delightfully affectionate, but she would run to the window and make signals to a mysterious man who hung around outside. The model was jealous of her but the housekeeper adored her and one of Carteret's male friends fell in love with her. The artist did the same thing, after he had rescued her from a burning motor boat. But there was that mysterious stranger who turned out to be a pair and came in an auto and eloped with the artist's foster daughter and turned out to be the real Celestine Le Farge, only that she was the wife of Lieut. Gerald O'Connor and the other Celestine was her sister Marie, who had taken her place when the original Celestine discovered that she had lost her heart to an American officer stationed in Paris.

Carteret chased after and rescued his daughter again and then called in a minister and had him marry them, with never a thought about the jealous model and the love sick friend.

**Program and Exploitation Catchlines:**

"Ever Since Eve" Doesn't Start In the Garden of Eden, But It Lands a Pair of Lovers In Paradise, and Permits Shirley Mason to Show Something New In Silk Bathing Suits.

**Exploitation Angles:** Split your exploitation between Miss Mason, her bathing suit and what happens when an impressionable artist adopts a war orphan. That should give you enough to sell the play out. You can hook up to bathing suits and bathing suit contests to get some jazz into the campaign or you can play it straight as a real comedy.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX ENTERTAINMENTS

***(Fox News Every Sunday and Thursday)***

### SPECIALS.

Skirts—Special Cast—Seven Reels. R-207.
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

### WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

### PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

### TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornet's Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395. ,

### WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of the Night (William Russell). R-845; C-395.

### SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.
Lovetime. R-439; C-589.

### GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

### 20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight from the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235; C-589.
Maid of the West (Eileen Percy). R-540; C-589.

### SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

### SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

### CLYDE COOK COMEDIES.

*(Two Reels Each)*

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

### MUTT AND JEFF CARTOONS.

*(One Reel)*

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

## FAMOUS PLAYERS-LASKY

Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.

### May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

### June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

### July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

### August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.).
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft.

### MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

### ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.

### VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

### BURTON HOLMES.

(One Reel Each)

June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.
Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.
In Shanghai and Macao.
Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.

### PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## PATHE EXCHANGE INC.

***Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.***

### Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

### Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2-3 Reel—Fable Pictures, Inc.) R-116.

### Week of June 26.

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard—One Reel Comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2-3 reel cartoon).

### Week of July 3.

No. 10 of The Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and the Eagle (Two-third Reel Cartoon Fable).

### Week of July 10

No. 11 of The Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and the Grasshopper (2-3 Reel Fable).

### Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard—One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd—One-Reel Reissue). R-437.

### Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).,
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

### Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production).
What a Whopper (Snub Pollard—One-Reel Comedy).
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable).

### Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy).
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

# CURRENT FILM RELEASE DATES

## R-C PICTURES

The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.
The Sting of the Lash (Pauline Frederick). Six reels.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts.

## GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R.879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Production). R-234; C-493.
An Unwilling Hero. R-440.

**GOLDWYN-BRAY.**
(One Reel.)

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

**CAPITOL COMEDIES.**

Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

**GOLDWYN-INTERNATIONAL COMICS.**

Too Much Pep.
Fatherly Love.
The Chicken Thief.

**EDGAR COMEDIES.**

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life.

**J. PARKER REED, JR.**

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

**ALLAN DWAN PRODUCTIONS.**

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

**J. L. FROTHINGHAM.**

The Ten Dollar Raise. R-323; C-387.

## EDUCATIONAL FILMS CORP.

**Selig-Rork.**

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

**Chester Comedies.**
(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

**Christie Comedies.**
(Two Reels.)

Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

**Torchy Comedies.**

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

**Mermaid Comedies.**

The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**

Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.

**Specials.**

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

**Robert C. Bruce Series.**

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**

One Peek Was Plenty. R-876.
The Red Trail's End.

**Gayety Comedies.**

Money Talks R-430.
Sweet Revenge. R-643.
Here Pro Tem. R-235.
Assault and Flattery. A-439.

**Chester Screenics.**

From Dear to Dam.
Buzz-z-.

**Miscellaneous.**

Golf (Slow Motion).
Dixie. R-643.

**Punch.**

The Love Egg. R-111.

## REALART PICTURES

The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49; P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628: C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877. C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss In Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone). R-636.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
Little Italy (Alice Brady). R-539.
The March Hare (Bebe Daniels). R-538.
The Sturdy Oak (Wanda Hawley).
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## UNIVERSAL FILM MFG. CO.

**JEWELS.**

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).

**JEWEL COMEDIES.**

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

**SPECIAL ATTRACTIONS.**

Thunder Island (Edith Roberts). R-345; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-539; C-589.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

**WESTERN DRAMAS.**
(Two Reels Each.)

The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin).
The Valley of Rogues (Jack Perrin).

**CENTURY COMEDIES.**
(Two Reels Each.)

On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Three Wise Boobs (Brownie the dog).

**STAR COMEDIES.**
(One Reel Each.)

Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).

## FEDERATED EXCHANGES

**FORD WEEKLY.**

Screen Snapshots.

**SPECIALS.**

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

**MONTE BANKS COMEDIES.**

His First Honeymoon.
Bride and Gloom.
In and Out.

**HALLROOM COMEDIES.**

Their Dizzy Finish. R-641
Circus Heroes. R-848.
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

**Serial.**
(Two Reels.)

Miracles of the Jungle

# CURRENT FILM RELEASE DATES

## PIONEER FILM CORP.

The Barbarian (Monroe Salisburg—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## W·W·HODKINSON

### BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

### ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

### J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R. P-852.

### ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

### IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

### J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48; P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

### ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

### HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

### RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.

### C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49; P-411; C-R, P-469.

### S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

### BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

## ASSO. EXHIBITORS

### FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

### HAROLD LLOYD COMEDIES.

(Two Reels Each.)

Now or Never.
Among Those Present.

## FIRST NAT'L EXHIBITORS

In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541.
Nobody (Jewel Carmen-Roland West Prod.). R-636.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray).

### "BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## L·J·SELZNICK ENTERPRISES

### ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.

### EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

### OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

### CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter.

### SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

### NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

### SHORT SUBJECTS.

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

### SELECT.

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

### REPUBLIC.

The Great Shadow (Six Reels).
Man's Plaything.

## VITAGRAPH

### SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

### ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

### CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

### EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.

### ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

### ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994; C-493.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

### LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy.

### JIMMY AUBREY COMEDIES.

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

### CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

### SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

## MISCELLANEOUS RELEASES

### ALL-AMERICAN FILM CO.

The Spirit of '76. R-634.

### KINETO COMPANY OF AMERICA, INC.

**Kineto Reviews.**

(Released Through National Exchanges, Inc.)
(One Reel.)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

**Second Series.**

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

# CURRENT FILM RELEASE DATES

### CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)

First Series from No. 1 to 226, inclusive (One Reel).

Second Series from No. 27 to 52, inclusive (One Reel).

### MAX LINDER.

Be My Wife. R-750.

### MARION FAIRFAX.

The Lying Truth.

### MARC KLAW, INC.

J' Accuse. C-495.

### MANHATTAN FILM CORP.

Monster of Fate. R-537.

### U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

### HARRY LEVEY.

The Solar System (Five Reels). R-752.

### NATIONAL EXCHANGES, INC.

Welcome Children.

Shadows of the West (Hedda Nova).

The Lotus Blossom.

The Great Reward (Serial—Francis Ford and Ella Hall).

King Cole Comedies (One-Reel Each—Bobby Burns).

Sun Comedies (Edna Shipman and John Junior).

Kineto Reviews (One-Reel Educational).

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.

Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.

March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.

Through the Back Door (Mary Pickford). R-439; C-495.

Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.

## ARROW FILM CORP.

**Features.**

Dead or Alive (Jack Hoxie). R-846.

Headin' North (Pete Morrison).

Cyclone Bliss (Jack Hoxie). R-92.

Dead or Alive (Jack Hoxie).

The Sheriff of Hope Eternal (Jack Hoxie). R-115.

The Star Reporter.

The Stranger in Canyon Valley.

Dangerous Paths (Neva Gerber).

The Yankee Go-Getter (Neva Gerber).

God's Country and the Law (Curwood Productions).

Screenart Series.

**Serials.**

The Blue Fox (Anna Little). R-539.

Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.

Hank Mann Series.

Spotlight Series.

**Novelty.**

Sport Pictorials (One Reel Each).

## STATE RIGHT RELEASES

### ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

### AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

### ALLIED DISTRIBUTING CORPORATION.

**Alt and Howell Comedies.**

(Two Reels Each.)

Apr. 15—Pure and Simple.

May 15—Liquorish Lips.

### ASSOCIATED PHOTOPLAYS.

The Wolverine.

Western Hearts. R-749.

### AYCIE PICTURES CORPORATION.

False Women.

Under Western Skies.

Series of ten two-reel Westerns.

Series of six one-reel Charley Cartoons.

### BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

### CELEBRATED PLAYERS FILM CORP.

**(Gump Cartoons.)**

Jilted and Jolted.

A Terrible Time.

**Celebrated Comedies**

(One Reel.)

Love and Law.

Mixed Pickles.

### CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.

The Struggle (Franklyn Farnum). R-89.

### EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.

Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

Straight from Paris (Clara Kimball Young). R-876.

The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.

Hush (Clara Kimball Young). R-87; C-149.

Charge It (Clara Kimball Young). R-848.

Heedless Moths (Audrey Munson). R-748.

### COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

### CIRCLE FILM ATTRACTION.

The Devil's Confession. R; Vol. 49, P-44.

### RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

**Specials.**

Witch's Lure.

A Profligate Woman.

**Tusun Comedies.**

Cabareting Under Difficulties.

Stranded.

**Helen Gibson Series.**

Payroll Pirates.

Wires Down.

**Gasoline Alley.**

(One Reel).

Some Party.

Well! Well!

### C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).

Star Ranch Westerns (Every Two Weeks—Two Reels).

Heidi (Two-Reel Prizma).

The Nightingale of Paris (French Drama—Zany Mieus).

Pirates of the West (Two Reels—C. Edward Hatton). C-754.

Screen Snapshots No. 22. C-754.

Queen of Hearts (Two Parts). R-207.

Screen Snapshots No. 23 (R-204).

**Hall Room Boys-Comedies.**

(Two Reels).

High and Dry. R-309.

Tough Luck. R; Vol. 49, P-409.

In Bad Again. R-204.

### GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

### EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.

Kazan (Seven Reels—Curwood Story). R-85; C-189.

### THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.

The Ne'er-Do-Well (Reissue—Seven Reels).

The Spoilers (Reissue—Nine Reels).

Jimmy Callahan Comedies (Twelve Two-Reelers).

### GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

### HERALD PRODUCTIONS.

**(Mack Swain Comedies).**

(Two Reels Each.)

Full of Spirit.

See America First.

### HOWELL SALES CO.

The Hope Diamond Mystery (Serial).

You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

### JAXON FILM CORP.

The Rich Slave. R-747.

### PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.

Danger Valley (Neal Hart). R-433.

March 15—God's Gold (Neal Hart).

**Pinnacle Comedies.**

Why Change Your Mother-in-Law?

Shimmy Isle.

### HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

### GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).

The Fall of a Saint. Vol. 46, P-690.

### JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

### J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

### HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

### JANS PICTURES.

Man and Woman.

The Amazing Lovers.

### RICHARD KIPLING.

Outlawed. R-327.

The Battlin' Kid.

### VICTOR KREMER.

Handicap (Six Reels).

Why Tell (Henry Miller—Six Reels).

### GEORGE KLEINE.

Quo Vadis (Eight Reels).

Julius Caesar (Six Reels).

Conquest Programs (Eleven Programs Totaling Eighty Reels).

### BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

### PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).

Vernon Dent Comedies (Single Reel—Every Two Weeks).

Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).

The Call of the Wild. R-323.

### PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).

Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

### C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

His Pajama Girl. R-321.

### PRIZMA INCORPORATED.

Danse Du Ventre.

The Sweetest Story Ever Told.

Gardens of Normandy. C; Vol. 49, P-625.

A Day with John Burroughs. C-754.

### PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.

Diane of Star Hollow. R-880, C-47.

On the Trail (Two-Reels). R-438.

### SUN-LITE COMEDIES.

Bride and Broom.

Baby-Baby.

Mother's Lamb.

Don't Mary.

### REELCRAFT PICTURES.

**Aladdin Comedies**

(One Reel Each.)

Tuning Up.

Washed Out.

Hot Cakes.

Scream Street.

Lion Liars.

**Mirth Comedies.**

(Two Reels Each.)

Sweet Daddy.

Chick Chick. R-634.

Chick Chick.

Vacation.

### RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

### M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

### SONORA FILMS.

The Twice-Born Woman. R-235.

Tradition. R-441.

### SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

### SUNNY WEST FILMS.

Judge Her Not. R-235.

### TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).

How a Woman Loves (Marjorie Rambeau).

She Paid (Marjorie Rambeau).

Mrs. Balfame (Nance O'Neil).

### WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.

That Something. R-758.

Scattergood Stories (Two Reel Comedies).

### WILK AND WILK.

**(Lee Kids Comedies).**

The Circus Imps.

The Dixie Madcaps.

### WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).

The Wakefield Case (Herbert Rawlinson). R-757.

# PROJECTION

By F. H. RICHARDSON

### *Silver Anniversary of Theatrical Projection*

Some time ago we announced the fact that the year 1921 marked the Silver Anniversary of the projection of motion pictures, at least insofar as applies to theatres, and that this department would celebrate that fact with a special edition. This announcement was made in good faith, but while man proposes, sometimes a power higher than us disposes, and the loss of a month's time through being knocked out in a motor accident has made it impossible to go as deeply into this matter as we had planned to do.

This is not intended as an apology, but merely as an explanation of why we have not been able to get together nearly all the possible available data concerning projection in the beginning.

### *"Vitagraph Bills" Story*

We do not believe a better begining is possible than the presenting of the story of William Reed, who was projectionist in the first theatre of which we have authentic data, and who has worked as projectionist continuously during all the intervening twenty-five years. In the old days Brother Reed was known "Vitagraph Bill." His connection with the industry, substantially as he relates it, is well established, and cannot be questioned. He says:

"There is more or less confusion regarding the date of certain happenings in the early days of motion picture history. This is probably due to the fact that in the beginning no one, myself included, looked upon motion pictures as anything more than a curious plaything, of which the public would soon tire, and which would then be merely of interest as a queer, and more or less amusing and odd thing, which would be shown future generations as evidence that the present one did many things—even to making photographs move.

*WILLIAM REED*

*The oldest motion picture projectionist, who has worked continuously since 1896*

### *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

### *THE LENS CHART*

#### *Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

"In our very wildest imaginings none of us visioned the future as it is today. It is therefore not strange that no particular interest was taken in preserving historic facts as to the beginning.

"It was not because I was any wiser than others that I kept newspaper clippings, letters etcetra, but because it was my habit to preserve them when they had more or less direct bearing on things in which I actually took part. Some of my most valuable papers of this kind were lost a few years ago, but sufficient remain to at least bear evidence of the correction of some of the things I shall relate.

"I might add that a search of newspaper files of the times of which I write will supply ample proof that I have things about as they really were.

### *The Kinetoscope*

"It was in 1893 that Thomas Edison perfected and released a device known as the "Kinetoscope." It was a cabinet affair into which the individual who peeked through an eyepiece saw motion pictures, incidentally contributing one dime for the privilege.

"Inside was a mechanism, which may be roughly described as a continuously running film of present standard dimensions, and a light source, between which was a revolving shutter in which was a slit. This shutter revolved once during the time required by the film to travel one "frame." Each time the slit came around the spectator got what amounted to an instantaneous glimpse of the photograph, and as the action was rapid there was the illusion of motion.

"The shutter and its slit was the forerunner of the present intermittent movement and revolving shutter combination.

"Mr. Edison was busily experimenting to find some practical method for projecting the pictures to a screen at life size and in view of an audience, but before he succeeded in this endeavor Messrs. Armat and Jenkins, Washington, D. C., perfected the "Phantoscope." This projector employed the intermittent movement and revolving shutter, which principle as applied to projection of motion pictures, has never been in any degree altered to this day. In other words, Messrs. Armat and Jenkins hit upon what was, so far as we have yet discovered, the only way in which the projection of motion pictures to a screen is possible.

### *Enter Raff and Gammon*

"Messrs. Raff and Gammon, then having offices in the Postal Telegraph Building, 253 Broadway (location proven by letter head, Ed.), were agents for the Edison Phonograph, and sole agents for the Edison Kinetoscope, which latter they sold on state rights.

"This firm heard of the Armat and Jenkins projector, and Mr. Gammon went to Washington to see it. He was so impressed with its possibilities, even in its then very crude form, that he immediately laid the matter before Mr. Edison. Arrangements were made to fetch the machine to Mr. Edison's laboratories for examination and test. This was done, and Mr. Edison watched an exhibition of motion pictures projected to a screen on two consecutive nights.

"The first night Mr. Armat himself was projectionist.

"On the second night Charles H. Webster took charge of projection. It is therefore but fair to say that Mr. Webster was the first projectionist in this country, acting strictly as such to an audience, Mr. Armat being one of the owners and inventors of the machine, and acting in that capacity.

"This was the first time Thomas A. Edison ever saw pictures projected to a screen.

"An arrangement was made between Messrs. Armat and Jenkins whereby the projector was to be built at the Edison works. It was to be known as the "Edison Vitascope." Exactly what the arrangement between Messrs. Armat & Jenkins and Mr. Edison was I do not know, but Messrs. Armat and Jenkins were not heard of

*CHARLES WEBSTER*

*Who chauffeured Armat and Jenkins Phantoscope* publicly in connection with the projector thereafter.

### The First Booking

"Soon after this Mr. Webster gave a private exhibition of the projector to Messrs. Koster & Bial, who operated a music hall on West Twenty-third street and another on West Thirty-fourth street, New York City. This firm booked the "act" for their 34th street house at $500 a week. We may therefore assert as a positive fact that motion pictures had their first theatre showing in America at Koster & Bial's old Thirty-fourth street music hall, which was later torn down to make room for the Macy department store.

*THE LATE WILLIAM T. ROCK*

*As seen from many points of view. Reproduced from an old photograph.*

"It might be remarked that Oscar Hammerstein got wind of the new novelty, saw the first show, and offered $1,000 a week for it, but was unable to secure it, as a contract had already been signed with Messrs. Koster & Bial. Keith also tried to get it for his Fourteenth street theatre, and failing, early in July, 1896, imported Lumiere Cinematographs, with their own men in charge of projection. Mr. F. Keith had the Edison Vitascope in his Philadelphia, Providence and Boston houses early in May, 1896.

### The First Show

"The first theatre performance of motion pictures in this country was at the 34th Street music hall, April 23rd, 1896. The pictures were "Anabella in the Butterfly Dance," "Shooting the Chutes at Coney Island," "An Elevated Train at Thirty-fourth street and Broadway" and "Waves of Dover." The latter was made by a man named Paul, of London. I am unable to recall who made the others. At about that same time, or maybe a week or two later, the Leigh Sisters in their umbrella dance, and Alcede Capitaine, the trapeze artist and most perfectly formed woman of those days, were shown in motion pictures.

### First Projectionists

"James H. White and P. L. Waters were projectionists on the opening night at the Thirty-fourth street theatre, hence were the first to project motion pictures before a theatre audience in this country.

"In a letter to William Reed, Charles H. Webster says Lumiere's Cinematograph was in operation at the Empire Theatre in London in May, 1896. This latter projector was simple, small, light and almost noiseless. It was operated by the 'sewing machine' or 2-pin pull-down movement (presumably meaning the 'claw' movement, Ed.). The films were 50 to 75 feet long after projection they passed through a hole in the supporting table, and into a box.

"The show was very successful. The same letter also says that Paul's Animatograph was in operation at the Alhambra Theatre, London, drawing large crowds, in May, 1896.

### First Fight Pictures

"Mr. Webster and his partner, Edmond Kuhn, produced the first facsimile fight pictures, making a number of rounds of the Corbett-Fitzsimmons fight at Carson City, Nevada, the morning after the fight. Sigmund Lubin thought so well of them that he ordered liberally of the prints.

"Webster and Kuhn produced the first reversible film (objects moving backward), which were made of the "Water Circus" at Bergen Beach, N. Y., in the summer of 1897. They also were the first to tint film by dipping it into a color bath.

"Their first attempt in this direction was to tint the film, 'Waves at Long Branch,' or 'Storm at Long Branch,' a light green.

"C. H. Webster's wife was the first woman projectionist. At a time when Mr. Webster was ill she took charge and projected the entire show.

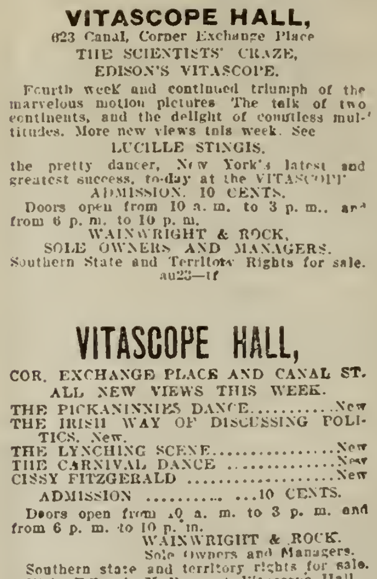
"Mrs. E. Kuhn, wife of Mr. Webster's partner, was the first to color film with a brush. Her work was very well done, too.

### How They Stand

"The first motion picture projectionists to work in a theatre were James White and P. L. Waters, second in point of time William Reed ("Vitagraph Bill"), Third George Webster and fourth Edwin S. Porter, now head of the Precision Machine Company, makers of Simplex Projectors.

### First Theatre

"Up to this time there was no theatre devoted entirely to motion pictures, but in the early part of the summer a theatre named the 'Idoloscope' opened in New York City as a strictly motion picture house, charging from twenty-five to fifty cents admission. The exact location of this theatre is uncertain. William Rock placed it below Park Row. Nicholas Power said it was somewhere below the old Postoffice building, while I myself remember it as being in the James Hotel, on Broadway near Twenty-fifth and Twenty-sixth street.



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Fourth week and continued triumph of the marvelous motion pictures The talk of two continents, and the delight of countless multitudes. More new views this week. See

LUCILLE STINGIS,

the pretty dancer, New York's latest and greatest success, to-day at the VITASCOPE
ADMISSION, 10 CENTS.

Doors open from 10 a. m. to 3 p. m., and from 6 p. m. to 10 p. m.

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ALL NEW VIEWS THIS WEEK.

THE PICKANINNIES DANCE............New
THE IRISH WAY OF DISCUSSING POLITICS. New.
THE LYNCHING SCENE..................New
THE CARNIVAL DANCE ..............New
CISSY FITZGERALD .......................New

ADMISSION .......... ...10 CENTS.

Doors open from 10 a. m. to 3 p. m. and from 6 p. m. to 10 p. m.

WAINWRIGHT & ROCK.
Sole Owners and Managers.
Southern state and territory rights for sale.
Visit Edison's X Rays at Vitascope Hall.
s13—tf

*VITASCOPE HALL PROGRAMS*

*Describing the show given by Wainwright and Rock*

"Be that as it may, in the early summer of 1896 William T. Rock, who previous to that time had been handling arc lamps, formed partnership with Walter Wainwright, a slack wire performer, and purchased from Raff and Gammon, who had then moved to 43 West 28th street, the state rights for the Edison Vitascope for the sum of $2,500.

(In this connection Mr. Rock once said to me: 'The Edison Vitascope was the Armat and Jenkins projector which had been perfected by Mr. Edison,' which raises the question as to exactly what the 'improvements' consisted of. Ed.).

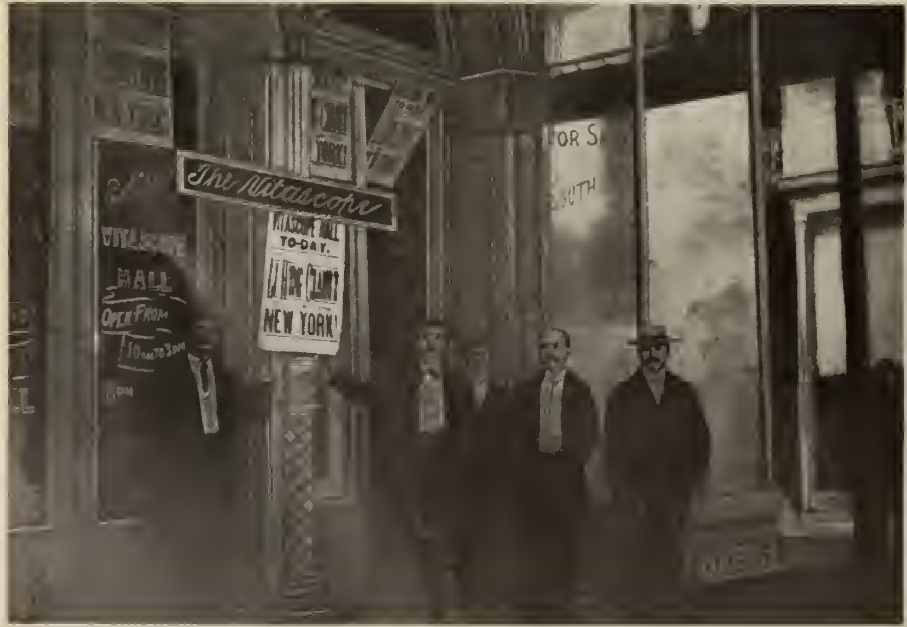
### Packed 'Em In

"Messrs. Wainwright and Rock had me come on from Boston, where I was connected with the Edison Kinetoscope, and employed me as projectionist for their Louisiana venture.

"We left New York City with the projector June 15, 1896. Arriving in New Orleans, Messrs. Wainwright and Rock made a contract with the West End Park for four weeks. They had the 'May Irwin Kiss' and a lot of scenic stuff, including 'The Waves of Dover,' and 'packed 'em in' during the entire time.

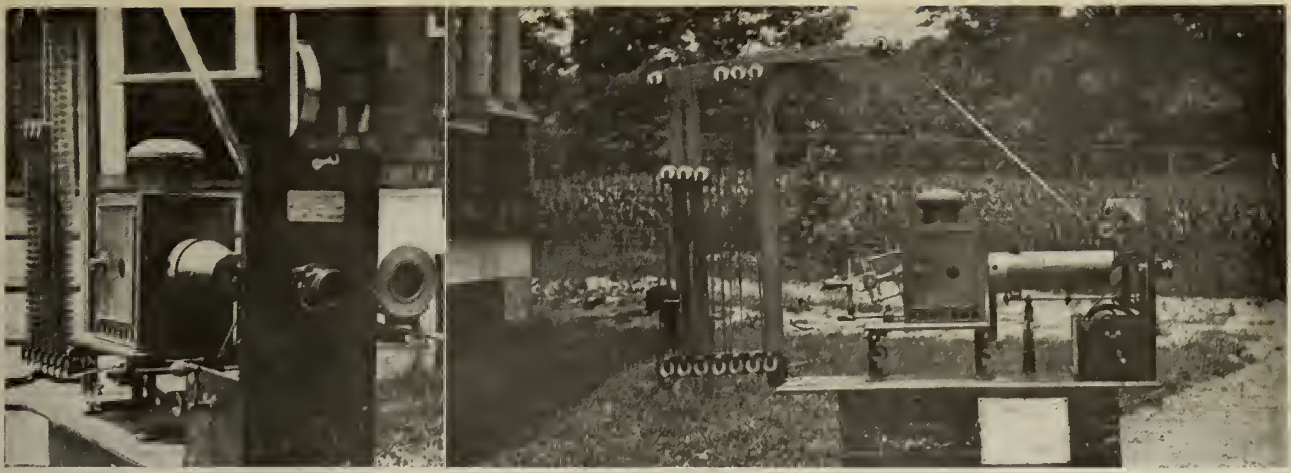
"On July 18 Wainwright and Rock took a lease on a store room at 623 Canal street and fitted it up with a projection room, chairs and a screen. On July 28th they opened it as a ten-cent motion picture theatre with myself as projectionist. It seated about 400. (It was the first strictly motion picture theatre of which we have really dependable data, and of which a photograph is known to be in existence. Ed.).

"I hand you clippings from two Vitascope Hall programs. It might be added, as a curiosity, that so many demanded to be allowed to inspect the projector that we finally charged fifty cents for a visit to the projection room, which was indeed a 'booth,' and nothing more. We also sold film clippings. As I remember it



*THE FIRST PICTURE THEATRE IN NEW ORLEANS*

*Edison Vitascope Hall with its outdoor lobby display which looks rather meagre when compared with decorations of today*



*TWO VIEWS OF THE OLD EDISON SPOOL-BANK PROJECTOR*
*A very rare and very interesting picture. Note diminutive size of lamp house and how film runs in a continuous band over the bank of spools*

the price was ten cents for a single-frame clipping, or three frames for a quarter. They went like hot cakes and the revenue from visits to the projection room was considerable. Messrs. Wainwright and Rock cleared up about $4,000 on the season. They were the only ones out of about forty buyers of state rights on the Vitascope who came out ahead financially; all the rest went broke on the deal. Rock attributed his success to the fact that he knew considerable about electricity, while I knew how to handle the film and the projection, but to this must be added the fact that Wainwright & Rock kept feeding 'em something new, when new things in film were scarce. At the end of the season they had about six hundred subjects, all short ones, of course. They traded half of these to Texas people for diamonds.

### *Showed Forty Foot Pictures*

"On the way back to New York City we played Baton Rouge, La., Dallas, Texas, Shreveport (where Mr. Wainwright left us), where we booked the Opera House and gave 'em thirteen 40-foot pictures at 25, 50, 75 and $1.00. Rock was a bit homesick and blue until he saw 'em piling in at those prices, whereupon he brightened up quite some.

"Of all those in the business at the very first, Mr. Rock is the only one who finally came out on top financially.

"All the foregoing is absolute fact, subject only to some possible minor errors, such as may occur in piecing out the story from memory and such data as I have remaining. In the main, however, I think very little, if any, error is present, and such as there may be is unimportant."

Brother Reed's story may be and doubtless will be, questioned in some few minor particulars, but after considerable investigation we believe it represents what is pretty close to the facts—perhaps as close to the facts as we shall ever arrive at them. There are many who lay claim to having been pioneers in the industry in its very early days, but very few of them can produce anything more than their own word in proof of their statements. Those few we shall mention have all produced evidence that their story is well founded in fact.

Reed has worked continuously at projection ever since 1896 and is today projecting moving pictures on the steel pier at Atlantic City. He is father of a family, a respected citizen of the Boardwalk city and a member of Atlantic City Local Union 310 I. A. T. S. E. and M. P. M. O.

### *The Tale As Told by William T. Rock*

William T. Rock, better known as "Pop" Rock, who entered the Great Beyond some years ago, told the story of his entry into the business in the following words, some time in the year 1916. Said Mr. Rock:

"I entered the motion picture business in the year 1896 under the following circumstances: Messrs. Raff and Gammon, who then had their office at 43 West Twenty-eighth street, New York City, had the state rights for the Edison Vitascope projector. At that time I was handling a line of arc lamps, and was engaged by them to do some electrical work on their premises.

### *Only Louisiana Left*

"While I was there they suggested it would be a good investment for me to take one of the states on the Vitascope, but the best they had left was Louisana, which they held at $2,500. In fact, if I rightly remember, it was the only state left. After some hesitation I entered into a partnership with Walter Wainwright, a close friend, and we took the state at the figure named.

"Before doing this we made sure we could obtain the services of a man, William Reed, who could handle the projection end of the venture, as several buyers of state rights were experiencing great trouble in this respect, especially in the handling of the films, which were crude, both in the supporting stock and everything else.

"Incidentally, I might say the Vitascope was the Armat projector which had been perfected by Mr. Edison. It was then being used at Koster & Bial's old place on 34th street, New York City.

"Together with Wainwright and Reed I took the projector and started for New Orleans. We had the "May Irwin Kiss" and a lot of Scenic stuff, including 'Waves of Dover,' the latter being an English subject made by a man by the name of Paul.

"We made a contract with the West End Park for four weeks and did a capacity business all the time. It was an open air show and the first one, so far as I know, in the world.

"We then took a storeroom at 623 Canal street, fitted it up and did an excellent business all the rest of the season. Admission flat ten cents. We also gave the privilege of examining the projector for fifty cents and sold film clippings at 10 cents per frame.

"We cleaned up a total of about $4,000 for the season, and were the only state rights buyers who did not go broke."

### *Industry Nearly Died*

In the fall of 1897, after the first novelty had worn off, everyone was saying, "I told you so," and preparing to give motion pictures a decent burial. In New York City only two shows included "movies" in their programs, viz.: Keith's Fourteenth Street Theatre, where a Biograph projector was used, and the Eden Musee, which held on with Eberhard Schnieder's projector.

After a considerable effort William Reed succeeded in getting four weeks in the old Atlantic Garden on the Bowery, which has since passed out of existence, with $40 a week for man, projector and films.

That marked low tide. From that time forward the business has climbed the ladder of success until today—well that is another story.

In the beginning films were much wider than at present.

Projectors of that day were also very different from the projector of 1921.

Many of you have heard of the Edison Spool Bank projector. Well, here it is, though unfortunately the background is very poor. The mechanism frame is of wood, and bears considerable resemblance to the old Edison exhibition model. The lamp house is so small that about everything except the carbons are outside. The film was a continuous running band, the course of which can easily be traced in the two views of the projector.

We present herewith a picture of very much more than passing interest. How many of you would recognize the individuals, one of whom has passed into the Great Beyond, and both of the others are today producers of high standing?

The photograph was taken in the office back of the billiard room owned by William T. Rock on 125th Street, New York City, and the three individuals are William T. Rock, Albert E. Smith, now president of the Vitagraph Company and J. Stuart Blackton. In the background you will observe a motion picture camera. Messrs. Rock, Smith and Blackton had just formed a partnership for the production of motion pictures, the new organization, sailing under the name of the "American Vitagraph," one of the advertising posters of which may be seen on the wall above the telephone.

In connection with the foregoing, we present a picture of the first Vitagraph Developement Plant, located in a room of the corner of Nassau and Ann street, New York City.

### *Projector of the Early Days*

In the very early days of the industry—one, Amet, who had his headquarters not far from Chicago, invented a projector he called the Amet-Magniscope, a picture of which is presented herewith.

This projector had a trip clutch movement, and projected nine pictures to each round of the crank shaft. Compared with the projector of today I think you will agree it is simplicity itself.

### *Another Old Timer*

The following facts with regard to Oscar B. Depue were presented by Mr. Cowling, technical director of the Burton Holmes Lectures, Incorporated.

Oscar B. Depue was born in Libertyville, Illinois, in 1869. He came to Chicago in 1887, where he studied mechanics and met Burton Holmes in 1893. He became associated with Mr. Holmes in a partnership the next year to travel abroad, and take photographs for stereopticon slides and exhibited them for the lec-

TWO PHASES OF THE INDUSTRY'S INFANCY
*The Vitagraph's developing plant in 1897 and the late William T. Rock, J. Stuart Blackton and Alfred E. Smith in Rock's One Hundred and Twenty-fifth Street office in the same year*

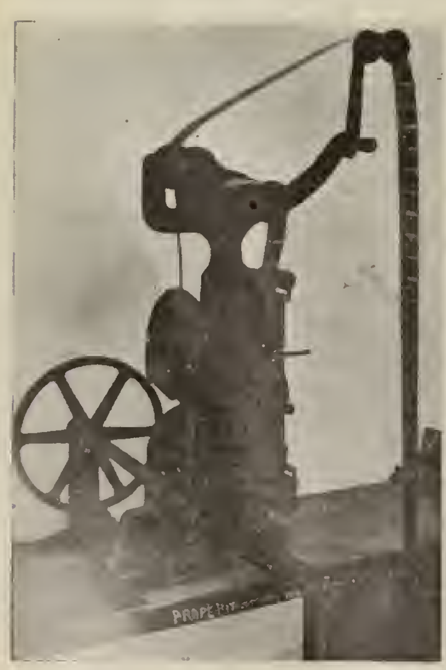
tures of Mr. Holmes, which partnership has lasted up until the present day. Mr. Depue went to Paris early in 1897 and there saw demonstrations of the Demenay camera. This was a combination camera and projecting machine, but was not a printer.

He saw at once the adaptability of this novelty to his program, and immediately acquired a complete outfit, including film which was the old 60 M M width, with square sprocket holes, and started for Rome, Italy, where his *first* animated picture was made in the Square in front of St. Peter's Cathedral in April, 1897.

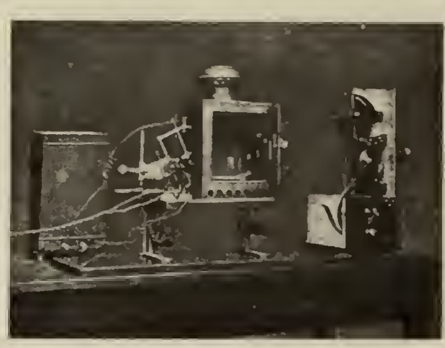
Mr. Depue often relates that when he was ready to take the first animated photograph, it happened that there were no signs of life in sight except a stray goat which wandered into the Square at that time.

In June, 1897, Mr. Depue projected his first motion picture before a private audience in Chicago, Illinois, and on September first, 1897, made the first public exhibition of these films before a paying audience at the Oak Park Congressional Church near Chicago, Illinois.

The same year, 1897, Mr. Depue built his own camera, perforators, printers and projectors, modelled along the lines of the Demenay, but with many improvements, and went to Hawaii, where he projected the first motion picture in the Hawaiian Islands in the Hawaiian Opera house in Honolulu. From that date, until 1908 Mr. Depue built his own cameras, perforators, printers and projectors for use in the Burton Holmes' Lecture programs. During his trips abroad in the early years, it was necessary for him to carry a complete outfit for developing his films and projecting in order that he might explain to the local people the character of an animated picture.



THE AMET MAGNISCOPE
*Endless film was used, length of subjects varying from thirty to eighty-five feet*



THE FIRST REEL PROJECTOR
*The Edison Kinetoscope of 1897*

It is interesting to know that Mr. Depue received patent papers on the rewind or take-up on a projecting machine and camera, at which time was in interference with Edison, but when the matter came to adjustment Mr. Depue's claims were substantiated because his patent called for a take-up from a *continuous revolving shaft* while that of the Edison was operated from the *intermittent movement of the projecting machine.*

It is also important to note that Mr. Depue, from the very first, used a rewind or take-up on his projecting machine instead of running the film into a black bag as some of the earlier followers of the industry did. Mr. Depue also holds patents for the first to use the variable or changeable shutter set on a motion picture camera while in operation, and was the first to patent and use what is known as the stop motion or single picture exposure on a motion picture camera.

### *First Projector Using Reels*

We present herewith a photograph of the first Edison projecting Kinetoscope upon which a reel was used. Its dimensions when set up ready for use were, 3½ feet long, 11 inches wide, and 2 feet high. Underneath the lamp house, attached to the legs of its support, you will see two flanged pulleys. These were a part of the old spool bank outfit. This came out in 1897.

### *Another Claimant*

E. E. Oliver, who is now located in Cleveland, Ohio, lays claim to having projected motion pictures in the Opera House at Albert Lea, Minnesota, in the fall of 1896.

He says: "We ran sixty foot lengths of film which were on standard stock, and the film was connected together in continuous groups. It ran over the top of the lamp house, through the mechanism, back under the lamp house and through the spool bank. There was no stereopticon attachment when we received the projector, so I made an arrangement whereby the box would tip back and throw a stereopticon lens in place.

### *Nicholas Power*

The early manufacturers who put out any considerable number of projectors were Edison and Nicholas Power and the Vitagraph Company.

Nicholas Power was projectionist at a vaudeville house over in Brooklyn, in the fall of 1896 or 1897, I have been unable to ascertain which.

Being of an investigating turn of mind, he got into trouble one day by tearing the inter-

OSCAR B. DEPUE
*The first man to use a rewind*

DU PONT FABRIKOID

## *Happier if they have been comfortable*

The regular patrons of a theatre are the ones who make it profitable. No matter how good the show—uncomfortable seats mean a dissatisfied audience. Theatre goers like the soft and luxurious comfort of Craftsman Fabrikoid upholstery.

And Fabrikoid is as beautiful as it is comfortable. There are many different grains and colors from which to choose. The rich, Moorish browns and blues are very popular. Fabrikoid is also made in pleasing shades of red, green, gray and maroon.

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Fabrikoid is thoroughly practical for your theatre—let us send you samples and tell you what manufacturers upholster their seats with it.

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mittent down to see what made the wheels go round. The story is that he was unable to get it back in time for the evening show, whereupon there were fireworks from friend boss.

Following this, Mr. Power started a little shop at 117 Nassau street, up three flights, where he repaired Edison projectors, and shortly began adding improvements of his own to them.

Those of the old days will remember that Mr. Edison was rather loth to improve his projector. The Edison exhibition models had practically no improvements, except the substitution of a one-pin for a two-pin movement, until the underwriter's model came out long after the Edison exhibition was a standing joke among projectionists.

Mr. Power soon made several inventions, and put out a projector known as the "Power's," the final development of which may today be seen in theatres all over the world.

Nicholas Power and the Edison Company had the market practically to themselves for a long time, the Vitagraph finally abandoning its projector manufacturing. The next worth-while competitor to enter the field was the Motiograph in Chicago, followed by Frank Cannock's Edengraph and later his Simplex.

### *Still Another Old Timer*

Charles E. R. Schneider, formerly of Springfield, Mass., is another who presents proof that he projected motion pictures in 1896. He purchased from Harry Beher an Edison spool bank projector, and a few films, such as "Ocean Waves," "Children's Dance" and two or three others. He bought the whole outfit for sixty dollars, and in November, 1896, gave an evening's performance at the Royal Arcanum Lodge, Morningside Council, at 93d street and Columbus avenue, New York City. He says: "I also gave, or rather tried to give, some other entertainments, but that old spool bank played the devil with worn films and I wanted to buy good apparatus. Through a friend of mine, Mr. Flack (Brother Schnieder's writing isn't very good and I am not sure Flack is the name, Ed.), at that time secretary of the Eden Musee, I became acquainted with Eberhard Schnieder, who advised me to buy an Edison Kinetoscope. I went to Philadelphia, however, where Mr. Lubin showed me one of his new projectors. He took me over to the Trocodera, Arch street, near Vine, and let me run the projector, to get acquainted with it.

"I didn't like it though, and went back to New York. In the summer of 1897 I took passage to Europe where I saw a Bioscope in England, also the Lumiere projector, but finally went to Berlin before buying, and finally about Christmas, 1897, Eberhard Schneider agreed to let me have two projectors and to keep me supplied with films for $500 and a half interest.

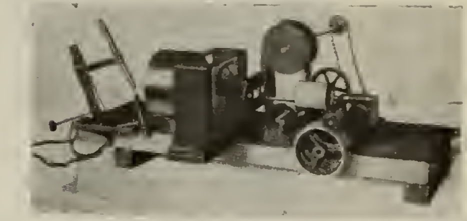
"While I had a contract with him William T. Rock wanted me to double up with him, but I went in alone and played in Hurtig & Seamon's Music Hall.

"In 1898 I showed the Biograph in Kerne's Auditorium, exhibiting the Maine Memorial pictures. I filled several other engagements, but did not make much money and finally went to work for the American Vitagraph."

Brother Schnieder undoubtedly is one of the old-timers. I have known him a long time myself. He gave other data concerning his work, but Brother Schnieder's writing is very hard to decipher and I was afraid of getting a lot of the names spelled wrong.

### *Very First Projector*

The accompaning picture is what was, we believe, the first commercial motion picture projector. It was successfully demonstrated before the Franklin Institute in Philadelphia, I think, about 1895. It is now in the National Museum in Washington, D. C. It appears crude, but the Institute Committee later described it as the "first successful form of projector for the production of life-size motion pictures from a narrow strip of film containing successive phases of motion." It was the invention of Messrs. Armat and Jenkins. What became of Armat we do not know, but Mr. Jenkins is now a manufacturer of projectors with headquarters in Washington, D. C.



*FIRST COMMERCIAL PROJECTOR*
*Almost an exact duplicate of the Edison Vitascope*

It will, of course, be understood that there are many other old-timers who would have been entitled to space in this brief account of the early days, but unfortunately, as we said in the beginning, the accident threw us so far behind that there was not time to go as deeply into the matter as we would have liked to, and as we fully intended to.

We believe, however, those few things we have presented will all of them be of more than passing interest to our readers. There is considerable controversy betwen different individuals with regard to the early days. Some claim that motion pictures were projected in and around New York in 1895.

If so, however, there seems to be no record, other than memory. We find one man who is willing to swear a certain thing took place in 1895, whereas another man equally entitled to belief, swears it was in 1896. Reed, however, has proof of the statements he makes, and we believe his version of the happenings of those days may be accepted as pretty close to fact.

### *Lens System*

William C. C. Miessemer, Spokane, Wash., wants to know what his lens system should be for the following:

Direct current 57-60 amperes, projection lens diameter 1 11-16 inches; working distance of projection lens, 5¼ inches.

For 60 amperes, D. C., you should have (see lens charts) a 6½ inch collector and a 7½ inch converging lens, with about 15¾ inches from the center of the condenser combination to the aperture. At 5½ inches working distance this would call for a projection lens with almost 2½ inch diameter.

You could use a 6½ inch meniscus collector lens and a 9½ inch bi-convex converging lens which would place the center of your condenser about 17¼ inches from the aperture. This would enable you to use a 2½ inch diameter projection lens stopped down to about 2½ inches, which would be a very good condition. You would probably not gain any light by this latter, because the arc would be automatically placed further away from the collector lens, but you would in all human probability get a better "depth" of the picture—greater prospective.

This, of couse, only holds true in any considerable measure if you do not use a slide carrier. If you have a slide carrier located permanently in front of the projector condenser, while I haven't time to actually lay the thing out on paper, I would presume the plano-convex condenser would serve very well, and that you might stop your projection lens down to 2¼ inch diameter.

### *Better Results*

With your present 6½ inch, 7½ inch condenser and 1 11-16 inch diameter projection lens you would get better results by stopping your condenser down by means of a suitable metal plate placed in front of the converging lens, until the projection lens picks up the entire rays.

I would tell you how to lay the thing on paper but it seems to me that Figure 45, pages 116-117 of the Handbook ought to show you how to do it. Draw two lines representing the aperture, with their ends equidistant from the optical axis and exactly 29-32 of an inch apart. Next, draw a line exactly 1 15-16 inches along exactly 5¼ inches from the aperture and center on the optical axis. This latter represents the opening of your projection lens.

Now draw a line, A, from the upper edge of your projection lens lines, just touching the upper end of the aperture line, and extending it on to a point 16¾ inches from the aperture, which point will be where the face of your converging lens will be. Draw line B from the lower edge of the aperture line to the same point.

The distance between these two lines at their ending will represent the diameter of the condensing lens, the light from which will enter the projection lens of the diameter of your present one.

CAUTION. Rough work won't do in laying out of this kind of work, you must be accurate in your measurements. Therefore, the thing should be done to full scale.

PROJECTIONISTS

IF

it ever strikes **YOU** that you're not satisfied and **WANT** more money and you know **PERFECT** ly well that better **PROJECTION** will help get the things **YOU** hanker for, just write us "Sirs, **NEED** for enclosed $4,"

RICHARDSON'S HANDBOOK

**Projection Troubles Vanish When Richardson's Handbook Arrives. More sold in 1920 than in any previous year.**

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516 FIFTH AVENUE, NEW YORK, N. Y.

*Or Order from Your Supply House*

## No Booth Necessary

When desired, the Projectoscope is fitted with narrow gauge mechanism, to carry Safety Standard Films and thus equipped is approved by the National Board of Fire Underwriters for use without an enclosing booth, complying with the strictest requirements of fire laws.

**Get our booklet and learn all about this practical utility projector, which requires no skill for successful operation.**

### Coming Soon!

**The American Ace will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.**

**If you are interested in a portable machine suited to good sized auditoriums, as well as small rooms, watch for future announcements.**

# NOTHING But The Best Is "Good Enough"

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1—It can be stopped with the light on the film with safety.
2—It can be reversed by simply turning the motor switch.
3—It has a mechanically correct and practical rewind.
4—The threading and operation are extremely simple.
5—The doors open on each side of machine, permitting easy access for threading and operation.
6—The take-up is ample and simple to adjust.
7—The mechanism housing is cast of special bearing alloy, eliminating the need for other types of bearings.
8—The mechanism parts are made of phosphor bronze and the finest grade of steel.
9—These parts are made to a correction of one ten-thousandths of an inch.
10—There is more care used in the assembly of the Projectoscope than in the manufacture of watches.
11—The motor is Universal with reverse winding.
12—It has a simple motor brush adjustment.
13—It has a patented stop and reverse switch.
14—Special optical system giving maximum light with minimum heat.
15—It has individual magazines for each reel of film.
16—Film entrance to magazines protected by patented safety valves.
17—Ball bearing reel shafts, eliminating wear on film.
18—The interior of the case is painted with fireproof lacquer.
19—It has the standard diameter objective lens.
20—Patented adjustable legs in front of machine to simplify projection for the operator.
21—The light weight of the projector.
22—It can be operated by either hand or motor.
23—It uses standard ten inch reels for 1000 foot capacity.
24—The machine, under proper care, will last a life-time.

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## *Almost Twelve and One Half Millions More To Be Spent on Picture Houses*

AND still they come. Very many of the items in the following list are silent regarding the sums to be expended on the new houses which they describe, but, in spite of this, the expenditures that are specified total the amount of $12,442,000.

Two of these houses will cost $1,000,000 each, two will cost $750,000 each and two will cost $600,000 each.

Three will have $500,000 each expended upon them and three others call for an appropriation of $300,000 each.

One calls for $356,000; one for $350,000, and one for $300,000. Three call for $250,000 each; three call for $200.000; one will cost $180,000, and another $170,000.

### *Four at $150,000 Each*

Four houses will have $150,000 each expended upon them and five houses will cost $100,000 each.

One house calls for $92,000; one for $90,000; one for $85,000, and one for $80,000.

At a cost of $75,000 each, five houses will be erected. One house will cost $65,000; three will have $50,000 each expended upon them; two will have $40,000 each expended upon them; one will cost $35,000; one will cost $32,000, and another will cost $36,000.

Two will cost $25,000 each; two $20,000 each; one calls for an expenditure of $18,000; two for $15,000 each, and two other houses call for an expenditure of $12,000 and $8,000, respectively.

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DINUBA, CALIF.—J. F. Williams has plans by E. J. Kump, Fresno, for new theatre, with seating capacity of 1,400, to cost $85,000.

BRIDGEPORT, CONN.—South End Theatre, destroyed by fire, will probably rebuild.

WOODMONT, CONN.—An open air theatre is to be conducted in conjunction with Pembroke Hotel.

COLORADO SPRINGS, COLO.—T. McLaren is preparing plans for city auditorium, to cost $356,000. Building will be so arranged to accommodate road shows, grand opera, musical features, moving pictures, etc. Organ will be installed. Address city clerk.

MERIDEN, CONN.—W. M. Southerland Building & Construction Company, Syndicate Trust Building, St. Louis, Mo., has contract to erect one-story theatre, 92 by 178 feet, being 30-foot high, on West Main street, for Community Players, Inc., to cost $150,000.

MACON, GA.—Criterion Company has plans by Happ & Shelverton for converting building at 414 Cherry street into moving picture house.

ARCOLA, ILL.—Samuel Sholom has purchased Olympic Theatre and leased it to A. C. Metcalf.

BENTON, ILL.—Benton Amusement Company will erect two-story theatre to cost $100,000.

CHICAGO, ILL.—Great Northern Hippodrome Corporation, 21 West Quincy street, has plans by J. E. O. Pridmore, 38 South Dearborn street, to remodel brick theatre, to cost $50,000.

CHICAGO, ILL.—Z. Erol Smith, 205 East 55th street, is preparing plans for two-story brick theatre and office building, 100 by 135 by 203 feet (L shape) to be erected at Grand Boulevard and 35th street, to cost $350,000.

CHICAGO, ILL.—Dancelan Company, 10 South Le Salle street, has been organized with $120,000 capital to construct amusement resort, to include theatre and moving picture house, etc.

CHICAGO, ILL.—Levy & Klein, 111 West Washington street, are preparing plans for moving picture theatre and office building to be erected at Roosevelt road and Karlov avenue.

CHICAGO, ILL.—W. Y. Young & Brother have plans by Zimmerman, Saxe Zimmerman, for theatre, with seating capacity of 2,000, to be erected on 55th street between Blackstone and Dorchester avenues, to cost $400,000.

CHICAGO, ILL.—Peakelman & Coney have plans by Webb & Eberson, 64 West Van Buren street, for theatre, to cost $250,000.

CHICAGO, ILL.—Ground has been broken for new moving picture theatre and hotel building to be erected by Walter D. Huszagh at corner Loyola campus near "L" station, to cost $750,000.

FLORA, ILL.—Sexton Manufacturing Company, Fairfield, has contract to rebuild Orpheum Theatre, to cost $12,000.

GILLIESPIE, ILL.—S. M. West plans to erect moving picture theatre, 60 x 132 feet, with seating capacity of 1,200.

ROCKFORD, ILL.—C. E. Wolfley, 610 Stewart Building, is preparing plans for three story brick and stone trim moving picture theatre, store and apartment building, 85 by 150 feet, to cost $150,000. Seating capacity of theatre 1,000.

QUINCY, ILL.—Pinkelman & Cory have plans by R. Levine for theatre, with seating capacity from 1,800 to 2,000.

AURORA, IND.—Palace Theatre Company has plans by Rendgs, Panzer & Martin, 507 Palace Theatre Building, Cincinnati, Ohio, for one story brick, reinforced concrete and terra cotta trim moving picture theatre, 53 by 106 feet.

FORT WAYNE, IND.—Consolidated Realty Theatre Company, 800 Kahn Building, will erect theatre, with seating capacity of 3,000, at 821 Calhoun street, to cost $300,000.

SOUTH BEND, IND.—South Theatre Corporation will erect two story South Theatre, store and office building, on South Michigan street, to cost $75,000.

WICHITA, KAN.—Peerless Amusement Company has plans by Carl Boller & Brothers, 508 Ridge Building, Kansas City, Mo., to remodel two-story theatre, 25 by 120 feet.

CENTRAL CITY, KY.—Selba Amusement Company has plans by Joseph & Joseph, Francis Building, Louisville, for theatre, to cost $50,000.

PONCHATOULA, LA.—Bernard Antony, proprietor Ideal Theatre, will erect new Ponchatoula (moving picture) Theatre, to cost $7,000.

BALTIMORE, MD.—Fremont Amusement Company, 11 North Colington avenue has plans by Oliver B. Wight and E. A. Lockhart, 1101 Munscy Building, for theatre, to cost $50,000. Address Walter E. Windsor.

BALTIMORE, MD.—Adam Kratz, 118 South Carrollton avenue, has contract to make alterations to theatre at 303 South Broadway for Benjamin Cluster, to cost $15,000.

RIDGELY, MD.—Amusea Theatre, owned and operated by Albert W. Saulsbury, which was damaged by fire, will reopen as soon as repairs are made.

BOSTON, MASS.—John McGraw & Son, 132 Washington street, have contract to remodel theatre at Columbus avenue and Tremont street for Criterion Theatre, Inc.

BOSTON, MASS.—Gordon & Schoolman have plans by Mowell & Rand, 50 Bromfield street, for 10-story brick theatre, store and office building, 100 by 75 by 75 feet, to be erected at Providence Court and Howard place, to cost $1,000,000.

BOSTON, MASS.—Olympic Theatre, Inc., 142 Berkley street, will erect theatre and store building at Commonwealth and Gorham streets.

HAVERHILL, MASS.—Ellis Brodie, 94 Broadway, and S. Jensky, 30 Hampshire street, Lawrence, have plans by Clapp-Blackall & Whittemore, 20 Beacon street, Boston, for three-story brick theatre, office and club house, to be erected on Main street, to cost $200,000.

NEW BEDFORD, MASS.—Allen Street M. E. Church will make improvements, including moving picture booth.

ANN ARBOR, MICH.—W. S. Butterfield has plans by John Eberson, Chicago, for theatre, with seating capacity of 1800.

CHARLOTTE, MICH.—Osborn Theatre, owned by Charles Osborn, Jackson, has been leased by management Family Theatre, Jackson, and will be remodeled.

CROSWELL, MICH.—Croswell Theatre will be remodeled and seating capacity increased to 600. Improvements will cost $65,000.

DEARBORN, MICH.—Strand Theatre will be remodeled and enlarged. Address Matthew Morris, manager.

DETROIT, MICH.—Jacob Goldstein, 11770 Cardoni avenue, Highland Park, has plans by Joseph Gwisdowski, 4461 Russel street, for theatre, with seating capacity of 400, to cost $35,000.

FLINT, MICH.—F. C. Phillips has plans by Butler & Mackenzie, 410 Dryden Building, for alterations to Ole Jem (moving picture) Theatre at Steven and Lewis streets.

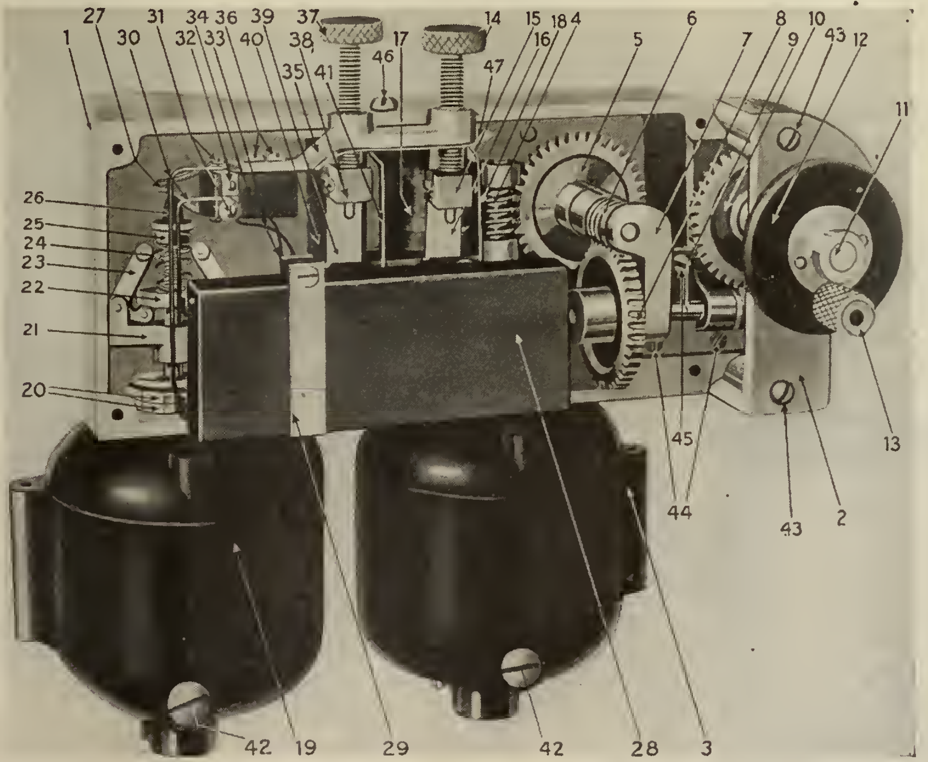
MANKATO, MINN.—Frederick Van Antwerp, Palace Building, Minneapolis, is preparing plans for theatre, to be erected by company being formed, care F. W. Kruse, 4171 Front street.

ST. PAUL, MINN.—Friedman Brothers Holding Company, 345 Robert street, has plans by Tolt, King & Day, Pioneer Building, for four-story brick and reinforced concrete theatre, 50 by 125 feet, to be erected on Wabasha street, between Seventh and Eighth, to cost $200,000.

# HALLBERG CONTINUOUS FEED ARC CONTROLLER

## SAVES CURRENT—PROJECTIONISTS TIME KICKS FROM UNSTEADY LIGHT

## *EASIEST TO INSTALL—SIMPLEST TO OPERATE*



*THE HALLBERG CONTINUOUS FEED ARC CONTROL*
*With cover removed to show details of the ingenious mechanism*

## F. H. RICHARDSON Says:

## IT IS INGENIOUS—IT IS DURABLE—IT IS FOOL PROOF! !

### ELEMENTARY DESCRIPTION

Housing (1) is attached to a bracket mounted upon the back of the Lamp House—Feed Shaft (11) is on the opposite end attached to a universal sliding shaft which connects with the feeding gear shaft on the Arc Lamp—The Bracket and the Feed Shaft is furnished to suit the lamp house installed—(3) is the Continuous Feed Motor connected in series with Rheostat (17) and across the Arc. The speed of motor (3) controlled by sliding contact (15) operated by knob (14) is to be set so Motor (3) feeds the carbons after locking nut (13) at slightly slower speed than required for the carbon consumption. To compensate for variation in lamp friction or in rate of carbon consumption, governor motor (19) connected in series with Rheostat (40) is also connected across the arc and controlled by sliding contact (38) operated by knob (37) and the speed of motor (19) is set so that governor contacts (27) just close when the Arc gets longer than required by the Projectionist, and the function of Motor (19) is to act as a "watch dog" on Feed Motor (3) speeding it up if it does not feed the carbons fast enough.

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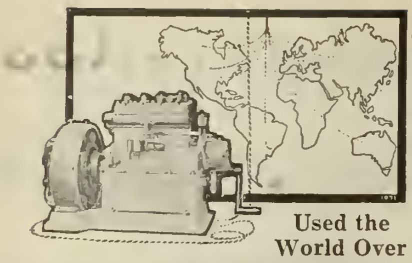

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GENUINE "AGFA"
DEVELOPERS

LOUISVILLE, MISS.—J. T. Earhart has plans by Kramer & Lindsley Kress Building, Jackson, for theatre, to cost $25,000.

PASCAGOULA, MISS.—Carlos E. Frederick will erect new building to replace Warfield Theatre, recently destroyed by fire. House will have seating capacity of 1,000.

CAPE GIRARDEAU, MO.—John T. Sackman, Albert Blattner and others will erect Broadway Theatre, 60 by 163 feet, one story, brick and hollow tile, terra cotta, metal ceilings, interior tile, wood floors, ventilators, to cost $75,000.

KANSAS CITY, MO.—G. A. Kuhn and A. A. Renfro will establish an open air theatre on Thirty-first street.

MONTGOMERY CITY, MO.—Barnes & Jennings have plans by Benjamin C. Elliott, Mexico, Mo., for one story brick and stone trim moving picture theatre, 30 by 90 feet, to cost $16,000.

NOVINGER, MO.—Jacob Hoffman, Milan, Mo., has contract to erect 1½ story theatre, 60 by 160 feet, for Dr. E. E. Trunnell, to cost $100,000.

BEATRICE, NEB.—Rialto Theatre in Masonic Building, recently damaged by fire, will be repaired as soon as insurance is adjusted.

DUNELLEN, N. J.—Palace Theatre will be erected at 431 North avenue ,to cost $75,000.

ELIZABETH, N. J.—Contract has been let for erection three-story theatre and store building, 39 by 49 feet, on Broad street for Zuker & Steiner, 224 Halsey street, Newark, to cost $200,000.

ELIZABETH, N. J.—Morris Fishkin has contract to erect moving picture theatre for Flora Realty Company at Spring and Flora streets, with seating capacity of 1,000, to cost $15,500.

JOHNSTOWN, N. J.—Shubert Theatre Company has plans by Herbert J. Krapp, 116 East 16th street, New York, for theatre to be erected at Franklin and Vine streets, to cost $500,000.

LINDHURST, N. J.—F. L. Pierson, 160 Bloomfield avenue, Bloomfield, is preparing plans for one-story brick and cement-block moving picture theatre and store building, 44 by 95 feet, to be erected on Ridge avenue, to cost $20,000.

NEWARK, N. J.—Joseph Stern, 207 Market street, has plans by Riley & Hall, 405 Lexington avenue, for one story moving picture theatre to be erected at 88 Belleville avenue, to cost $600,000.

NEWARK, N. J.—American Concrete Steel Company, Essex Building, has contract to erect one story moving picture and vaudeville theatre, 166 by 90 feet, at 208 Perry street, for Centre Amusement Company, 299 Springfield avenue, to cost $400,000.

ORANGE, N. J.—Max Ginsberg, 631 Valley road, Montclair, has plans by C. L. Ross for one and two story brick and terra cotta theatre, store and office building to be erected at Freeman and Tompkins streets, to cost $100,000.

PASSAIC, N. J.—Joseph J. Breitman, 117 West 63rd street, New York, is preparing plans for two story brick theatre, store and office building, 65 by 125 feet.

JAMESTOWN, N. D.—A. J. Kavanaugh, Grand Fork, and M. J. Kavanaugh, Minneapolis, Minn., are considering plans for new fireproof theatre.

BROOKLYN, N. Y.—Belmont Realty Corporation, 217 Havemeyer street, has plans by Gronenberg & Leuchtag, 303 Fifth avenue, New York, for one-story brick theatre, 39 by 132 feet, to be erected on Lee avenue, to cost $40,000.

BROOKLYN, N. Y.—Jacob Ponomone, 22 Vernon avenue, has contract to erect one story moving picture theatre, 80 by 100 feet, at southeast corner Gates and Tompkins avenue, for Jacob Ganz, 180 Vernon avenue.

BROOKLYN, N. Y.—Levy Brothers have plans by Thomas W. Lamb for theatre to be erected at Bedford avenue and Lincoln place, with seating capacity of 3,400, to cost $750,000.

BROOKLYN, N. Y.—Antonio Paolillo, 810 Fourth avenue, has plans by Charles P. Cannella, 1163 Herkimer street, for one and two story brick and limestone trim theatre, store and office building, 75 by 180 feet, to be erected at Sheepshead Bay road and Emmons avenue, to cost $150,000.

BROOKLYN, N. Y.—R. & L. Operating Corporation, 167 Bay 23rd street, has plans by Lubroth & Lubroth, 44 Court street, for one story brick moving picture theatre, 60 by 100 feet, to cost $75,000.

CANANDAIGUA, N. Y.—Rhoda Hogan has contract to erect moving picture theatre, 60 by 120 feet, on Chapin street, for William J. McFarlan.

COOPERSTOWN, N. Y.—Cummings & Wells, Norwich, have contract to erect Smaley's new theatre, to cost $17,000.

FREDONIA, N. Y.—William Russo has plans by Miller & McNeil, 80 West Genesee street, for two-story brick and stone trim moving picture theatre, store and office building, 84 by 96 feet.

FREEPORT, N. Y.—Freeport Theatre Corporation has been organized with $300,000 capital by P. D. Benson, 154 Nassau street, New York, to operate theatres and moving picture houses.

MALONE, N. Y.—Marshall Construction Company, Syracuse, has contract to erect new Avalon Theatre on Pearl street for Grand Theatre Company, Inc. Structure to be completed by September 1.

MAMARONECK, N. Y.—John Lynn, 103 Park avenue, New York, has plans by Frank Quimby, 110 William street, New York, for theatre.

NEW YORK, N. Y.—173rd Street Realty Company, care Kurz & Uren, 371 East 149th street, has plans by Irving Margon, 355 East 149th street, for one-story brick moving picture theatre and store building to be erected on 149th street near Annes avenue, to cost $180,000.

NEW YORK, N. Y.—Louis Padula, Inc., 291 East 149th street, has contract to erect brick moving picture theatre and roof garden, 75 by 44 by 176 by 80 feet, at East 116th street for Steinmetz Theatre Corporation, 449 East 149th street, to cost $250,000.

NEW YORK, N. Y.—Haring & Blumenthal, 1600 Broadway, have plans by Eugene De Rosa, 110 West 40th street, for two-story brick and terra-cotta theatre to be erected at Brown place, Brook avenue, 137th and 138th streets, to cost $400,000.

NEW YORK, N. Y.—Broadway-Hamilton Place Corporation has plans by Herbert J. Krapp for theatre, to cost $600,000. Address David C. Lewis, president.

NEW YORK, N. Y.—Rudolph Simon has purchased site at northwest corner 162nd street and Westchester avenue, for erecting theatre, with seating capacity of 2,200.

OLD FORGE, N. Y.—C. I. and R. E. Thompson plan to erect moving picture theatre, to be completed by November 1.

ONEONTA, N. Y.—O. S. Hathaway is having Oneonta Theatre enlarged and new seats installed. House to open early in August.

OZONE PARK, L. I., N. Y.—Sydmax Engineering & Construction Company, 248 50th street, Brooklyn, has plans by Charles Goodman, 375 Fulton street, for one-story brick moving picture theatre and store building, 100 by 100 feet, to be erected at Hopkinson street and Jerome avenue, to cost $85,000.

YONKERS, N. Y.—M. J. Walsh, 55 South Broadway, will convert church property at South Broadway and Hudson street into three-story theatre, 65 by 120 feet, to cost $40,000.

YONKERS, N. Y.—Murray Maran has purchased property at northwest corner South Broadway and Bradford street and will convert it into moving picture theatre and store building.

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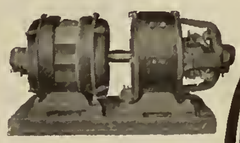

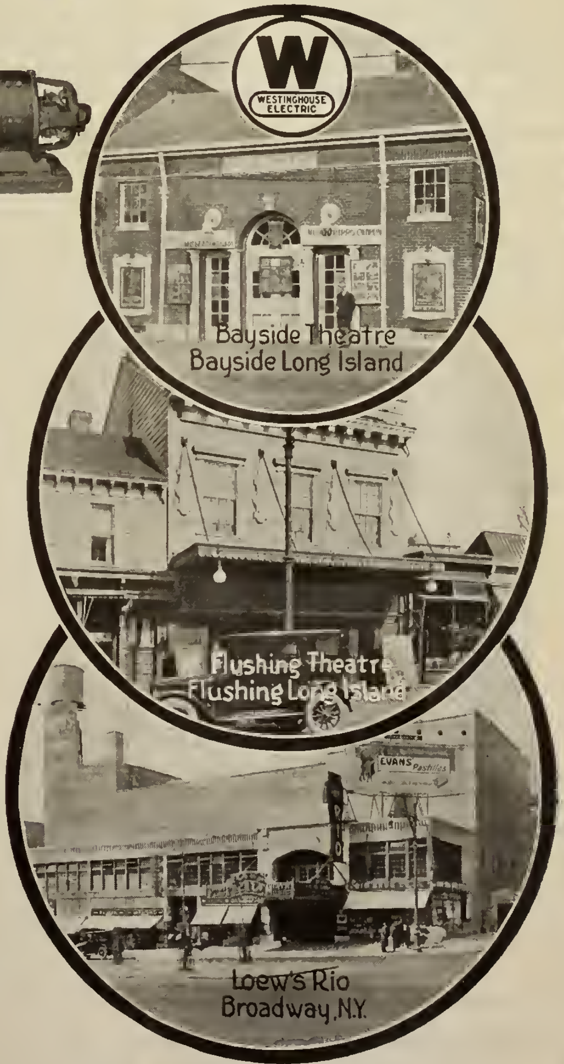
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NEW YORK CITY

AKRON, O.—A. L. Dearth, 2820 Foust avenue, Kenmore, has contract to erect one-story moving picture theatre, 40 by 100 feet, at Firestone Park, for Aster Theatre Company, to cost $26,000.

CLEVELAND, O.—C. and L. Lertsman, 5608 Woodlawn avenue, have plans by A. F. Janowitz, 323 Permanent Building, for theatre, store and office building, to cost $100,000.

CINCINNATI, O.—McMaha & Jackson, 214 Lyric Building, have plans by Rendige & Panzer, Palace Theatre Building, for remodeling theatre, to cost $100,000.

LORAIN, O.—C. & L. Lertzman, 5608 Woodland avenue, have plans by A. F. Janowitz, 232 Permanent Building, Cleveland, for theatre, store and office building.

YOUNGSTOWN, O.—Charles Shutrump & Son, Home Savings & Loan Building, have contract to convert old Y. M. C. A. building at Champion and East Federal streets into three-story moving picture theatre, 56 by 112 feet, for Karl Moggs.

CLINTON, OKLA.—E. G. Welch will erect theatre, to cost $75,000.

HOBART, OKLA.—Mrs. G. S. James and C. H. Mahone, proprietors of Palace and Cozy theatres, will erect new moving picture theatre.

PORTLAND, ORE.—W. W. Lucius has contract to erect theatre, with seating capacity of 700, at Third and Burnside streets, for M. Palley and Eugene Blazier, to cost $25,000.

FARRELL, PA.—Nick Bilusich has plans by W. A. Ullom, Horton Building, for converting club building into two-story brick, tile and stone-trim moving picture theatre, 125 by 30 feet, to cost $92,000.

FREELAND, PA.—Refourich Brothers have plans by William H. Lee, 32 South 17th street, for one story brick and hollow tile moving picture theatre, 75 x 100 feet.

HARRISBURG, PA.—Peter Vanderloo, J. E. Grippe and others are interested in project to erect half million dollar theatre at Second and Chestnut streets.

INDIANA, PA.—Jefferson Theatre Company, care Penn McCartney, Punxsutawney, has plans by Powell Brothers, Punxsutawney, for three story Rialto Theatre, office and dance hall, 71 by 201 feet, to cost $165,000. Building will be of brick, with marble and terra cotta exterior trim. Roof and floors will be of reinforced concrete.

IRWIN, PA.—L. S. Malone, care Irwin Foundry & Mine Car Company, has plans by Charles R. Geisler, Appolo Building, Pittsburgh, for three story brick theatre and office building, 92 by 142 feet.

LEBANON, PA.—A. Jackson, 33 North Eighth street, has plans by Reinhard Dempwolf, Casset Building, York, for one-story brick theatre, 66 by 200 feet, to be erected at Eighth and Spring streets.

MT. CARMEL, PA.—Chamberlain Amusement Enterprise, 46 West Independent street, Shamokin, has plans by W. H. Lee, 32 South 17th street, Philadelphia, for three story brick and terra cotta trim Victoria Theatre, 75 by 150 feet, to be erected at Third, Maple and Pea streets, to cost $250,000.

MUNCY, PA.—J. F. Fahnestock has plans by F. A. Rianhard, Masonic Temple Building, Williamsport, for one and two-story brick and tile moving picture theatre and apartment building, 39 by 120 feet.

PITTSBURGH, PA.—Steel City Amusement Company, 801 Wylie avenue, has plans by Simons, Brittain & English, 336 Fourth avenue, for two story brick and stone trim Douglas Theatre, store and office building.

READING, PA.—E. E. Horne & Sons, New York, are preparing plans for improvements to Rajah Theatre, owned by Mystic Shriners, and increasing seating capacity from 1,350 to 2,500.

UNIONTOWN, PA.—H. H. Keys, 625 Fayette Title & Trust Building, has contract to erect two-story theatre, 50 by 120 feet, on Main street near Galeton avenue for Pennsylvania Amusement Company.

WILLIAMSPORT, PA.—George A. Mears, 707 Diamond street, Newberry, for one-story brick moving picture theatre and store building, 60 by 72 feet, to be erected at West Fourth and Newberry streets.

PAWTUCKET, R. I.—Fred Gilbert has contract to erect theatre on Broad street for Leroy Theatre Company, 84 Broad street, to cost $500,000.

CLARKSVILLE, TENN.—Joe Goldberg, of Goldberg Amusement Company, will erect two story concrete and stone theatre, store and office building at Franklin and Third streets. Theatre will have seating capacity of 1,400.

MEMPHIS, TENN.—Tri-State Construction Company, 810 East McLemore street, has contract to erect one-story moving picture and vaudeville theatre, 70 by 208 feet, at 48 Beale street, for Premier Amusement Company, 390 Beale street, to cost $90,000.

DALLAS, TEXAS.—George Hewitt has contract to erect Melba Theatre on Elm street, between St. Paul and Harwood streets, six stories high, 70 by 200 feet, brick, with terra cotta front and seating capacity of 3,000. Pipe organ to cost $50,000 will be installed. Upper floors will be used for offices. Entire cost of building will be about $1,000,000.

HOUSTON, TEXAS.—Work on new theatre to be erected on Main street, between Carter Building and Bender Hotel, will begin in the fall, Karl Hoblitzell, manager Interstate Amusement Company, announces.

NORFOLK, VA.—Johnson & Tucker have contract to erect theatre on 35th street, between Colley and Newport avenues, 50 by 160 feet, brick with terra cotta front, for Thirty-fifth Street Investment Company, Inc., to cost $32,000.

WASHINGTON, D. C.—Belmont Building Company has plans by Robert F. Beresford for Belmont Theatre, 240 by 125 feet, with seating capacity of 1,740, to be erected at Florida avenue and 14th street, N. W., to cost $500,000. Address Hoke Smith, president.

CHARLESTON, W. VA.—J. W. Solof has plans by W. H. White, Odd Fellows Building, for theatre and office building, to cost $80,000.

KEYSTONE, W. VA.—Keystone Land Company has plans by Richard M. Bates, Jr., Huntington, for theatre, with seating capacity of 900.

MORGANTOWN, W. VA.—Communtzis Brothers have plans by Carl Reger, Traction Building, for four-story brick and reinforced concrete theatre and store building, 44 by 100 feet, to cost $150,000.

APPLETON, WIS.—Alumni Association of First Ward School will purchase moving picture machine.

CRANDON, WIS.—H. Brady will build an addition to Princess Theatre.

RIO, WIS.—Albert Maas has plans by Caldwell & Gates Company, Mauston, for remodeling Opera Block.

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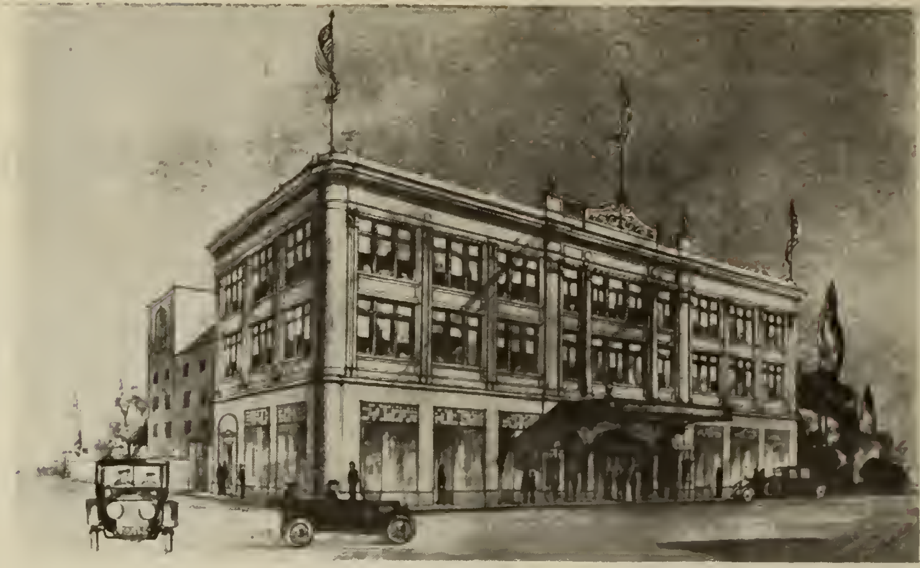

*STAMFORD'S NEW PICTURE THEATRE*
*As it will appear when completed. Reproduced from the architect's wash drawing*

# *Stamford Will Shortly Possess a New $432,000 Theatre Designed By De Rosa*

ANNOUNCEMENT has just been made of the completion of arrangements for the building of a large theatre and business structure in Stamford. Contracts for the purchase of the plot and erection of the theatre were recently signed by C. Wm. Wurster and E. O. Gordon.

The site acquired is that of the Rosemary Tea Room plot at the corner of South and Main streets and facing Rippowam Square. The structures now occupying the site will be removed and replaced by an up-to-date business building across the entire 117-foot front. This building will be a three-story structure with space on the street floor for six stores and a spacious theatre lobby, the two upper floors to be subdivided for office rental purposes. The thirty-foot lobby is a feature of this building and will conform closely in quality of materials and treatment with the beautiful theatre structure to which it leads.

### *De Rosa Is the Architect*

The architect is Eugene De Rosa, of New York City.

The specifications and plans call for a strictly fireproof theatre of 1800 capacity, constructed of steel, concrete, brick and terra cotta, and with every convenience which modern usage demands for the comfort of patrons. The ventilation system is guaranteed by the contractors to provide 15 cubic feet of fresh air per minute per person. The heating and lighting systems will be of the latest and most effective type.

The liberal size of the plot has made it possible to accommodate the larger portion of the audience on the first floor, the balcony being set back sufficiently far to allow from the greater portion of the main auditorium floor a clear view of the arched ceilings and dome with its triple colored lights. The main floor will contain 1300 opera chairs, the balcony 500.

A feature of the balcony will be luxuriously-appointed loges, the seats of which will be comfortable arm chairs, similar to those which have become so popular in the Capitol Theatre at New York.

An up-to-date, completely rigged stage, twenty-seven feet in depth, is another feature which will allow the presentation of any class of entertainment. Ample dressing rooms, property room, asbestos and drop curtains, etc., are included in the equipment.

### *Marble Staircases*

From the main auditorium marble staircases at each side will lead to the balcony mezzanine lounge, a space twenty by sixty feet, handsomely furnished and decorated, an open fireplace adding a touch of comfort and hospitality. The telephone booth room, men's tiled smoking room and women's lunge and retiring rooms will also be located on the mezzanine floor. Commodious horizontal passages will lead to the front of the balcony and loges, while additional stairways will be provided from the mezzanine to the rear of the balcony.

Above the balcony will be located a completely-equipped projection and re-winding rooms, eighteen by twenty-eight. Above all, it will be the aim of the management to make the projection of pictures as near faultless as present methods will allow. The program will be composed entirely of picutres and music.

A large pipe organ and an adequate selected orchestra will supply the musical needs, occasionally varied by special innovations as the necessity for them arises.

The plot is of sufficient size to allow a liberal automobile parking space for the free use of the theatre's patrons. This space will be surrounded by an ornamental brick wall with stone trimmings and entrances at each end.

### $432,000 *to Be Expended*

The contracts for building and land and equipment involve a total of $432,000, and, located in the heart of Stamford, facing the Boston Post Road, it will be one of the most striking and costly structures in the city.

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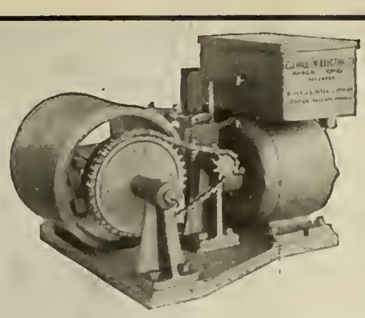

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UNITED STATES NAVAL ACADEMY (Annapolis) graduate: Lt. Commander, retired, wants staff position; any branch of motion picture industry local; versatile and imaginative; executive, technical, personnel, or material; fine record. Apt. 1-D, Navy 26 Gates Ave., Brooklyn.

MOTION PICTURE OPERATOR: 5 years' experience on Power and Simplex machine; carry operator license; age 30; married, steady and reliable; no bad habits; willing to go anywhere. Write particulars; wages reasonable. B. Williams, Nitro, W. Virginia.

AT LIBERTY: Wishes steady position at once; seven years' experience; can run any machine; locate anywhere. Reference? Yes. Write or wire E. W. Smith, Box 543, Bogata, Texas.

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WANTED: First-class theatre organist, three shows daily; no Sundays. Write first letter experience and salary wanted. Estey organ. Latchis Theatre, Brattleboro, Vermont.

WANTED: Movie theatre manager; must have camera and be able to produce local pictures. Confidential. Box 214, Moving Picture World, N. Y. City.

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WANTED: Movie theatre, 600 to 900 seats, in New York City or vicinity. Full details in first letter. Box NMC, 100, Moving Picture World, New York City.

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The Ambassador Theatre is leased and operated by the Gore Bros. & Sol Lesser Enterprises, and is under the personal management of S. Barrett McCormick, former manager of the Rivoli Theatre in Toledo, Ohio.

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The decorations in the theatre proper follow those of the lounging room and instead of the ordinary seats arranged in rows and riveted to the floor, there are large easy chairs, each with a wide space between them and all over-stuffed. The chairs are all located on one floor, there being no balconies in the theatre.

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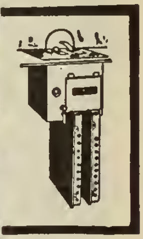

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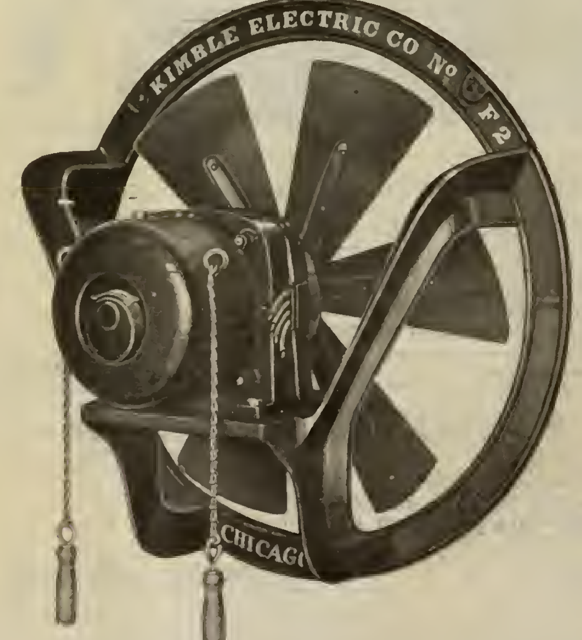
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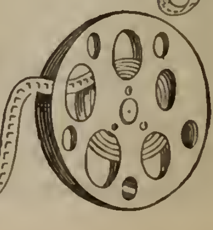

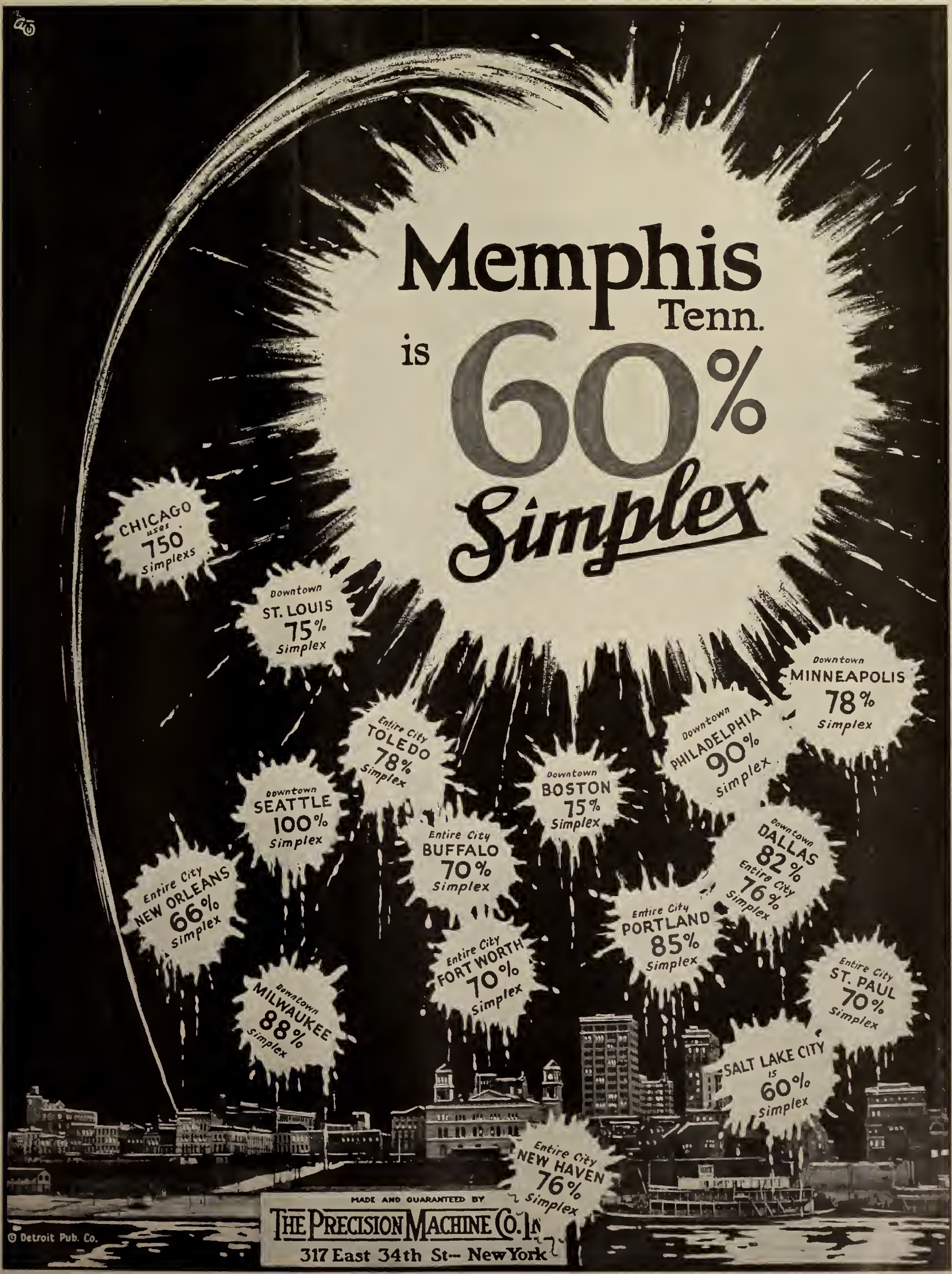

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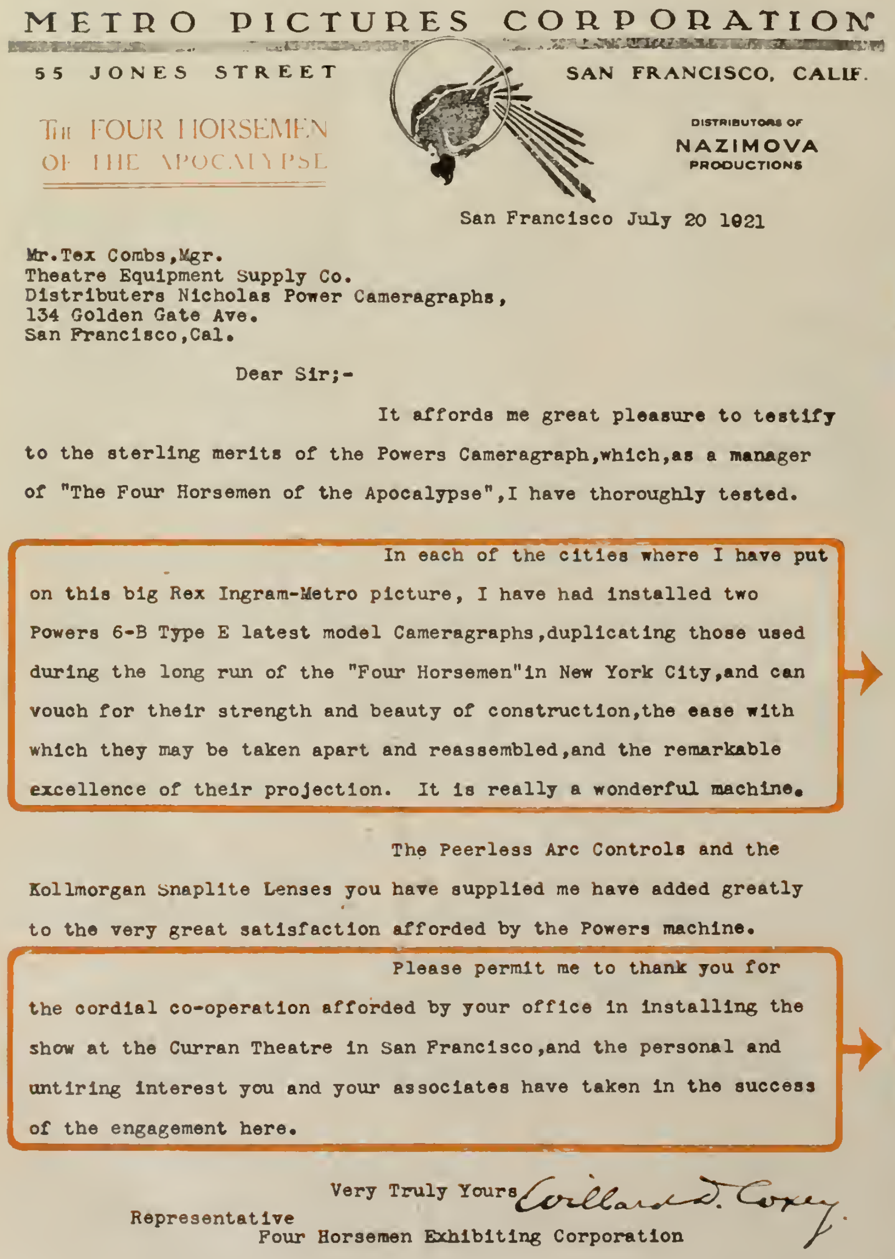
and in All Cities Showing This Great Photoplay



METRO PICTURES CORPORATION
55 JONES STREET SAN FRANCISCO, CALIF.
THE FOUR HORSEMEN OF THE APOCALYPSE
DISTRIBUTORS OF NAZIMOVA PRODUCTIONS

San Francisco July 20 1921

Mr.Tex Combs,Mgr.
Theatre Equipment Supply Co.
Distributers Nicholas Power Cameragraphs,
134 Golden Gate Ave.
San Francisco,Cal.

Dear Sir;-

It affords me great pleasure to testify to the sterling merits of the Powers Cameragraph,which,as a manager of "The Four Horsemen of the Apocalypse",I have thoroughly tested.

In each of the cities where I have put on this big Rex Ingram-Metro picture, I have had installed two Powers 6-B Type E latest model Cameragraphs,duplicating those used during the long run of the "Four Horsemen"in New York City,and can vouch for their strength and beauty of construction,the ease with which they may be taken apart and reassembled,and the remarkable excellence of their projection. It is really a wonderful machine.

The Peerless Arc Controls and the Kollmorgan Snaplite Lenses you have supplied me have added greatly to the very great satisfaction afforded by the Powers machine.

Please permit me to thank you for the cordial co-operation afforded by your office in installing the show at the Curran Theatre in San Francisco,and the personal and untiring interest you and your associates have taken in the success of the engagement here.

Very Truly Yours Willard D. Coxey
Representative
Four Horsemen Exhibiting Corporation

**Progress**
DEPEND UPON POWER'S

WHY
POWER'S
PROJECTORS
Were Used by
THE
FOUR
HORSEMEN

**Service**
DEPEND UPON POWER'S

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

# MOVING PICTURE World

FOUNDED IN 1907 BY J.P. CHALMERS

CALIFORNIA STATE

*Lois Weber*

As the first release of a new international distributor with ideals and character

## LOIS WEBER

*Producer of*

"HYPOCRITES" "SHOES"
"THE PRICE *of a* GOOD TIME"
"TO PLEASE ONE WOMAN"
"WHERE ARE MY CHILDREN?"

presents

## THE BLOT

A Great American Drama of Today

National Pre-releases August 21st General National Release September 4th

**F. B. WARREN**
CORPORATION
1540 Broadway New York City

*Published by* CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879.
Published weekly. $3 a year.

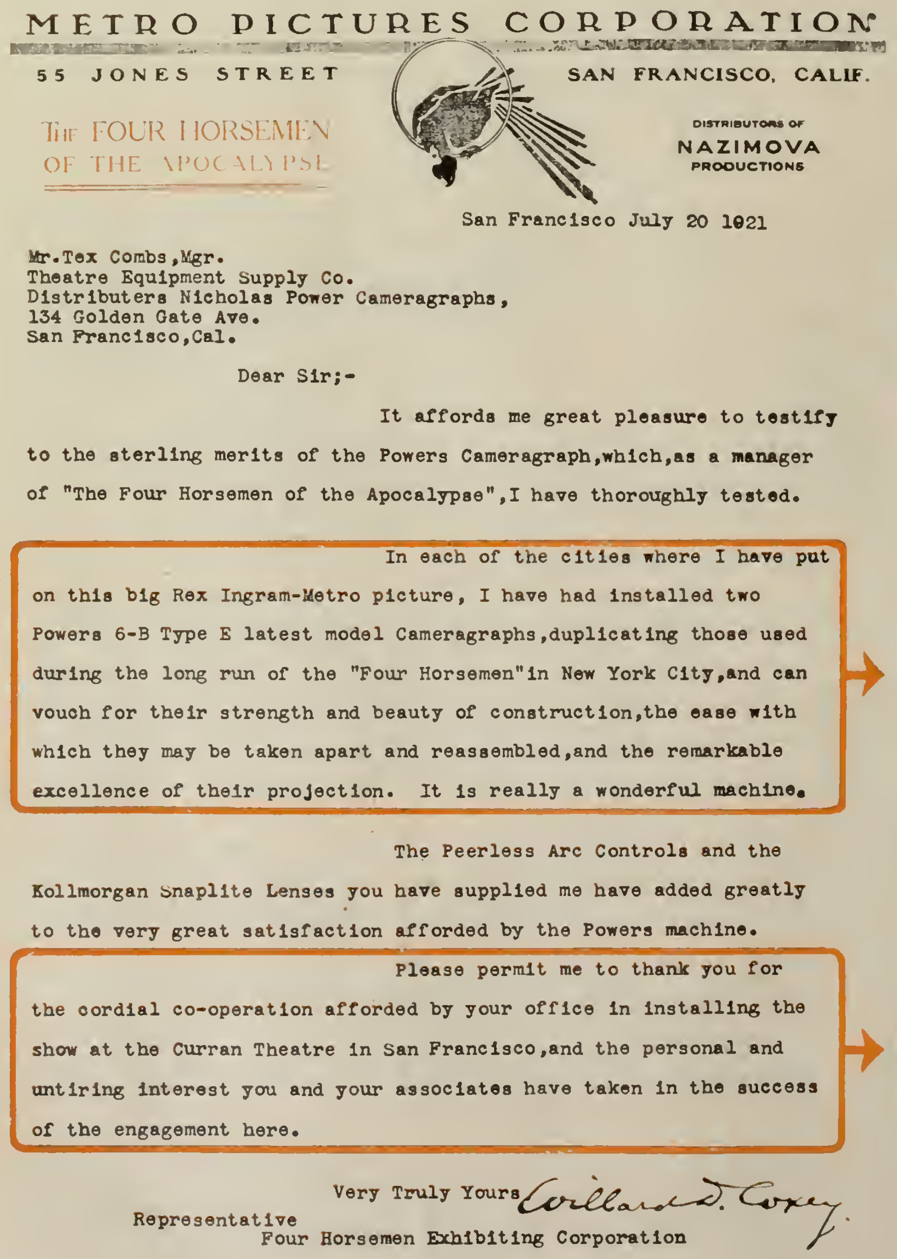
Vol. 51 No. 8 AUGUST 20, 1921 Price 25 Cents

# POWER'S PROJECTORS

Were Used Exclusively by the
Rex Ingram-Metro
—Exceptional Film Success—

# THE FOUR HORSEMEN

For the Long Run at the Lyric, Broadway, New York
and in All Cities Showing This Great Photoplay



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Vol. 51. No. 8 AUGUST 20, 1921 Price 25 Cents

URBAN
OPULAR
LASSICS

KINETO
COMPANY
*of*
AMERICA
Inc.

*EVERY WEEK IN THE FINEST THEATRES*

# URBAN POPULAR CLASSICS

They are proving their fine value from week to week in the finest theatres of the land.

Their intelligence, their substance, their rich interest, their beauty, their quality of instruction—all these combine to make theatre patrons want to see them every week.

KINETO REVIEWS and MOVIE CHATS appeal to the best elements in every community.

Exhibitors who are building *now* for the *future* are booking these single reels that are

*Features in Themselves*

## KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban New York City

PRESIDENT.

URBAN
POPULAR
CLASSICS

KINETO
COMPANY
*of*
AMERICA
Inc.

Jesse L. Lasky
*presents*

# Gloria Swanson

in Elinor Glyn's

# "The Great Moment"

"Oh! what it will do for the box-office of any theatre that books it."—***New York Tribune.***

"Few stars have such opportunities as Gloria Swanson has in this story. A plot filled to the brim with pungent originalities. Miss Swanson may wait for years for another such role."

—***New York American.***

"The picture has not only one, but many, 'great moments.' Lavishly staged; the profligate party reaches the apex of achievement. Remarkable costumes."

—***New York Telegraph.***

**It's one of the biggest money-makers ever made. Better get your share!**

*Scenario by Monte M. Katterjohn*
*Directed by Sam Wood*
*Cast includes Milton Sills*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky
*presents*

# Betty Compson
in
# "At the End of the World"

FATE had brought them together—a thief, a madman and a world-weary cynic. And in a lonely lighthouse at the end of the world they tried to forget the woman who had driven them all to despair!

Then—a shipwreck! And the woman they all loved and hated was cast among them!

Travel to the end of the world and you'll never see a more stirring, unusual drama!

Betty Compson's first Paramount Picture is one of the new season's real sensations.

Cast includes Milton Sills, Casson Ferguson and Mitchell Lewis. Adapted by Adelaide Heilbron from the play by Ernst Klein.

*Directed by Penryhn Stanlaws*
*Scenario by Edfrid A. Bingham*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

# UNITED ARTISTS CORPORATION

*announces the immediate release of*

# D. W. GRIFFITH'S

*masterpiece*

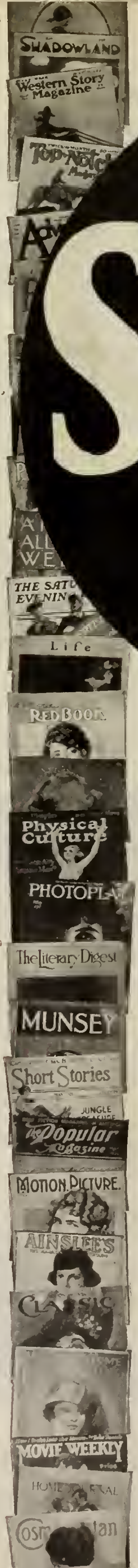
# "WAY DOWN EAST"

*Booking now at all*

UNITED ARTISTS CORPORATION

*offices*

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT



Shadowland
Western Story Magazine
Top-Notch Magazine
Adventure
Ainslee's
All Story Weekly
The Saturday Evening Post
Life
Red Book
Physical Culture
Photoplay
The Literary Digest
Munsey
Short Stories
Jungle
The Popular Magazine
Motion Picture
Ainslee's
Classic
Movie Weekly
Home Journal
Cosmopolitan

# Sept 11

## *The* OLD NEST

# Two of the most of the new

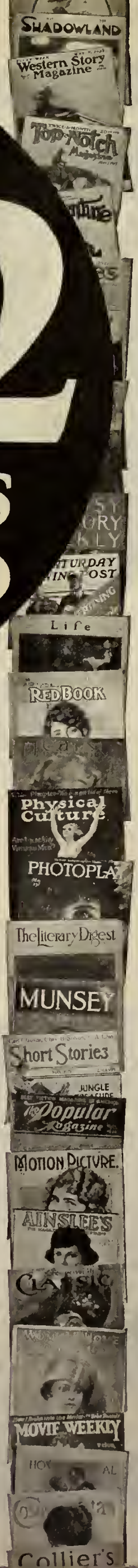
Twenty-seven million readers of thirty national magazines. That's part of the Goldwyn Policy for 1921-1922

This greatest campaign that has ever been used to exploit motion pictures will make September 11th and October 2nd two of the most important dates in the new season. Watch

**GOLDWYN**

# Oct 2

## DANGEROUS CURVE AHEAD


SHADOWLAND
Western Story Magazine
Top-Notch Magazine
SATURDAY EVENING POST
Life
RED BOOK
Physical Culture
PHOTOPLAY
The Literary Digest
MUNSEY
Short Stories
JUNGLE
The Popular Magazine
MOTION PICTURE
AINSLEE'S
CLASSIC
MOVIE WEEKLY
Collier's

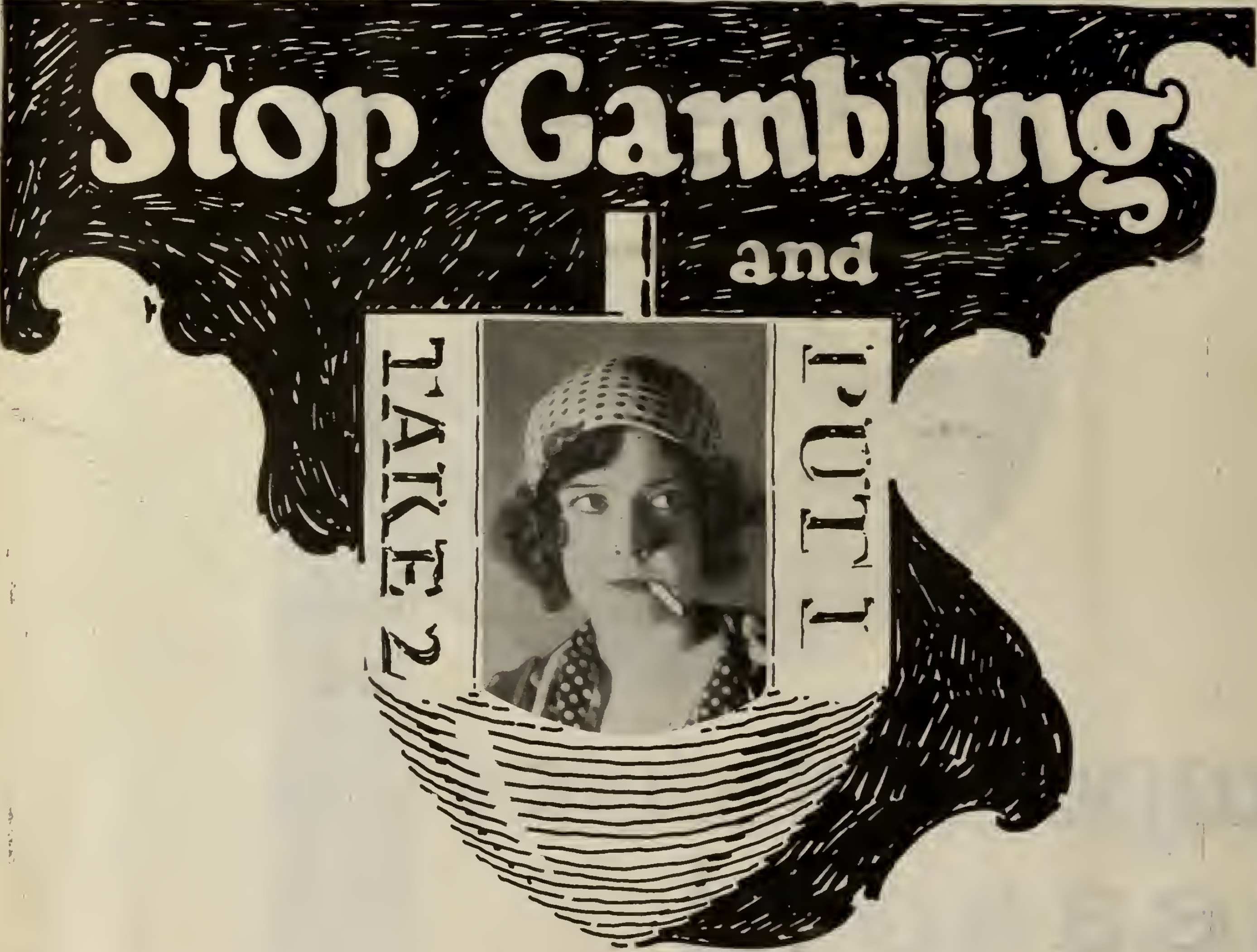
# important dates season!

The Old Nest will be played starting September 11th. Dangerous Curve Ahead October 2nd. Two of the really great pictures. One has been playing for two months on Broadway at top prices. The other will be ranked among the comedy dramas of all time. Both written by the screen's foremost author Rupert Hughes. Produced by

**GOLDWYN**

October 23 to 29

Goldwyn Week



**PUT** Texas Guinan Two reel western and northwestern dramas in your theatres and **TAKE** profits. — **STATE RIGHT DISTRIBUTION** — one every other week commencing Sept. 25

**TEXAS GUINAN PRODUCTIONS**
room 712 Gotham National Bank Bldg.
1819 Broadway — New York.

Hatred Ablaze –
Love Triumphant!

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK
Presents

# ELAINE HAMMERSTEIN

in

# "Remorseless Love"

A RALPH INCE PRODUCTION

The Kind of Story Every Person Likes
Told as Photoplays Rarely Tell It.

# STATE RIGHTS BUYERS!

# THE BIBLE

## IN MOTION PICTURES

*—Now Offered to State Rights Buyers On a Percentage Basis*

TWELVE ONE-REEL EPISODES

To Be Released One Each Month, Commencing October 1, 1921
Constituting the First Year's Program

FOUR EPISODES NOW COMPLETED AND READY FOR IMMEDIATE DELIVERY AS FOLLOWS:

1. "CREATION"
2. "CAIN AND ABEL"
3. "NOAH'S ARK"
4. "THE DELUGE"

Succeeding Episodes, Now in Process of Production, Include the Stories of Abraham, Isaac, Jacob and Joseph.

## THE TIME IS RIPE FOR THIS PROPOSITION

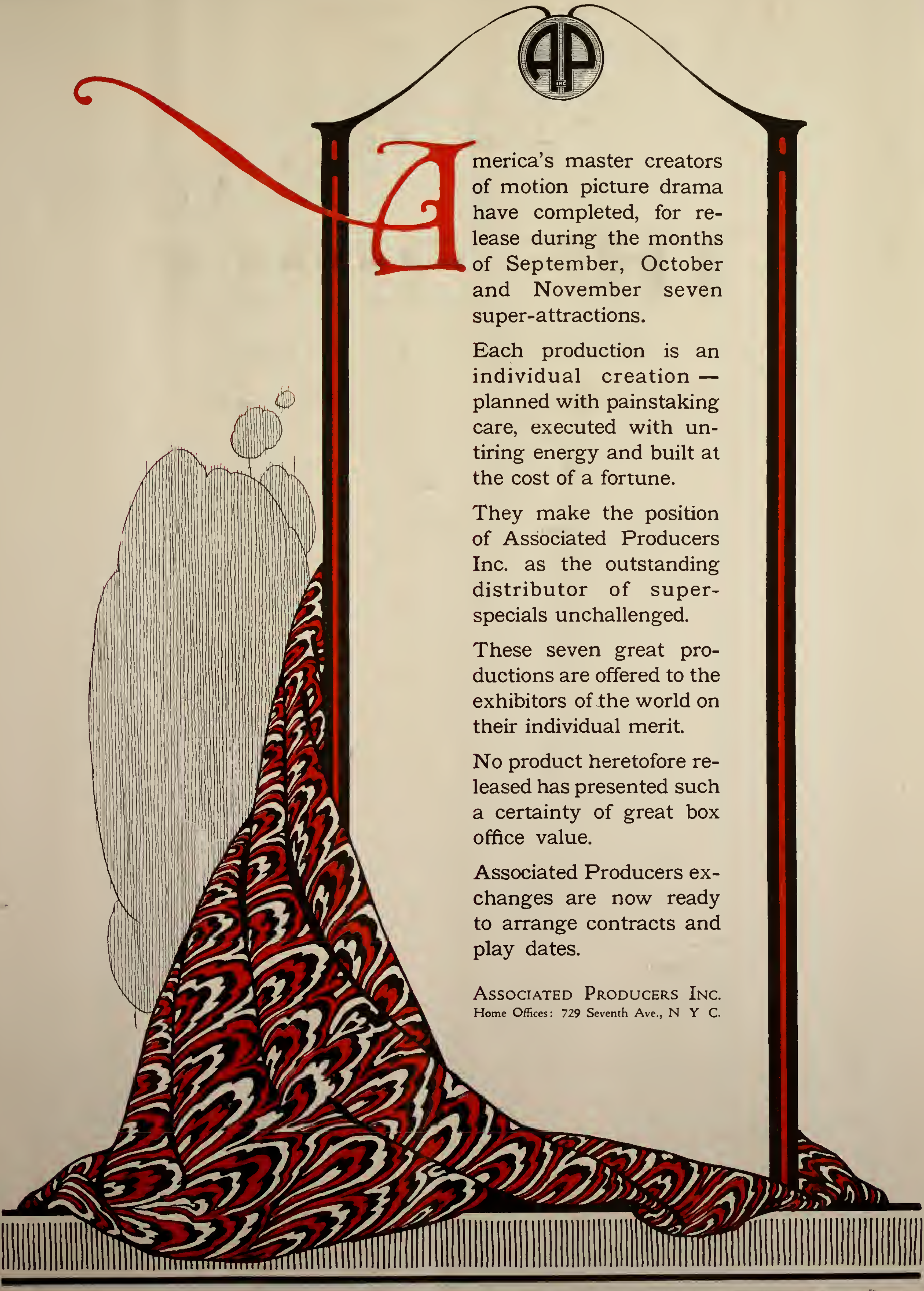
——Twenty thousand exhibitors demand this series because it pictures the greatest book ever written, and because it will forestall Censorship and Blue Law Legislation.

240,000 Churches—500,000 Schools—20,000,000 Homes Are Eager for The Bible in Motion Pictures—Because

## The Bible Is Still the Most Widely Read Book in the World

Write or Wire Immediately

**SACRED FILMS, INCORPORATED**
BURBANK, CALIFORNIA



America's master creators of motion picture drama have completed, for release during the months of September, October and November seven super-attractions.

Each production is an individual creation — planned with painstaking care, executed with untiring energy and built at the cost of a fortune.

They make the position of Associated Producers Inc. as the outstanding distributor of super-specials unchallenged.

These seven great productions are offered to the exhibitors of the world on their individual merit.

No product heretofore released has presented such a certainty of great box office value.

Associated Producers exchanges are now ready to arrange contracts and play dates.

Associated Producers Inc.
Home Offices: 729 Seventh Ave., N Y C.

**J. L. FROTHINGHAM**

Will present an elaborately produced and lavishly staged melodrama of international intrigue—

# "Pilgrims of the Night"

*Adapted from the story*
"PASSERSBY"
from the pen of the illustrious
E. Phillips Oppenheim, with
RUBYE DeREMER
and an exceptional cast including

LEWIS S. STONE
KATHLEEN KIRKHAM
RAYMOND HATTON
WILLIAM V. MONG
WALTER McGRAIL
FRANK LEIGH

*Directed by*
Edward S. Sloman

AP

# MACK SENNETT

will present the super-
special for which the
whole world is waiting

# MABEL NORMAND

in

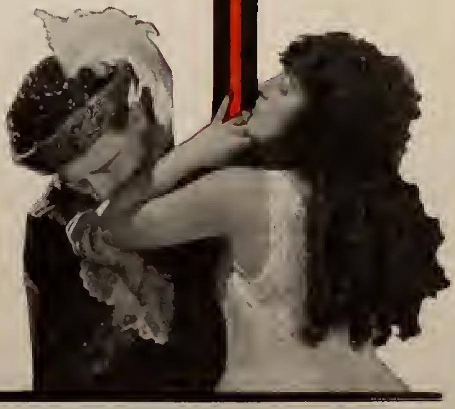
# "Molly O"

*The creator of "Mickey,"*
*the star of "Mickey" and a*
*picture bigger than "Mickey"*

Directed by F. RICHARD JONES, with a celebrated supporting cast including —

LOWELL SHERMAN
JACK MULHALL
JACQUELINE LOGAN
GEORGE NICHOLS
EUGENIE BESSERER
CARL STOCKDALE
GLORIA DAVENPORT
ANNA HERNANDEZ
EDDIE GRIBBON
ALBERT HACKETT

*A greater triumph than "Mickey," the outstanding money-maker of box-office history.*



**HOBART BOSWORTH**

will present and
play the leading
role in a thrilling,
fast-action drama
of gold rush days
in the Yukon and
America today

# "BLIND HEARTS"

made by Hobart Bosworth Productions, Inc., with a distinguished supporting cast composed of—

MADGE BELLAMY
WADE BOELTER
IRENE BLACKWELL
LULU WARRENTON
WILLIAM CONKLIN
HENRY J. HERBERT
COLETTE FORBES
RAYMOND McKEE

*Directed by*
ROWLAND V. LEE

TOM MONROE

THOMAS H.
INCE

will present the most tremendous
screen drama of his successful career

# "HAIL the WOMAN"

### THE BIG AMERICAN DRAMA OF ALL TIME

Built on the theme of American womanhood, American morals—philosophical and true—by C. Gardner Sullivan, with the most celebrated cast ever assembled—

FLORENCE VIDOR
MADGE BELLAMY
LLOYD HUGHES
THEODORE ROBERTS
TULLY MARSHALL
CHARLES MEREDITH
EDWARD MARTINDEL
MATHILDE BRUNDAGE

*Directed by Griffith Wray*

*Personally Supervised by Thomas H. Ince*

# KING VIDOR

Creator of *The Turn in the Road* and *The Jack-Knife Man* will release his master drama

# "LOVE NEVER DIES"

From the book, *The Cottage of Delight*, by Will M. Harben, featuring LLOYD HUGHES *and* MADGE BELLAMY supported by a cast including

CLAIRE McDOWELL
JULIA BROWN
WINIFRED GREENWOOD
FRED GAMBOLD
LILLIAN LEIGHTON
FRANK BROWNLEE
JOSEPH BENNETT

*Adapted and Directed by*
KING VIDOR

## H.O. DAVIS

will present a six
reel drama of
rainbow peaks,
high altitudes and
deep snows in the
land of many rivers

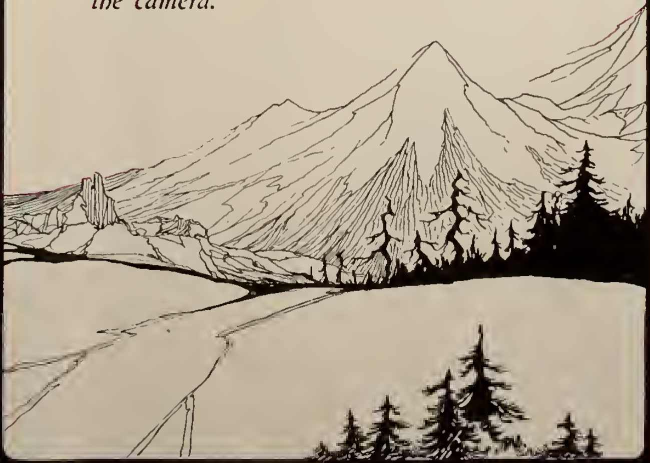
# "The SILENT CALL"

A LAWRENCE TRIMBLE
JANE MURFIN Production

from the *Saturday Evening Post* story, *"The Cross Pull,"* by Hal G. Evarts. directed by Lawrence Trimble and adapted by Jane Murfin. Cast includes—

JOHN BOWERS
KATHRYN McGUIRE
WILLIAM V. MONG
JAMES MASON
WILLIAM J. DYER
ROBERT BOLDER
NELSON MacDOWELL
RAY HOWARD
E. J. BRADY *and*
*STRONGHEART*

*the most marvelous dog ever recruited for the camera.*



**HOBART BOSWORTH**

will present and portray the title role in a smashing drama of Pacific Seas and the Artic

# "The SEA LION"

A story of the Alaskan whale fisheries, the second of his pictures from Hobart Bosworth Productions, Inc., with a supporting cast of celebrated players, including—

BESSIE LOVE
EMORY JOHNSON
JACK CURTISS
CAROL HALLOWAY
RICHARD MORRIS

*From the story by* Emily Johnson

*Directed by*
Rowland V. Lee

R-C PICTURES
REG. U.S. PAT. OFF.

**R-C PICTURES CORPORATION**
Presents

# "SHAMS OF SOCIETY"

By WALTER MAC NAMARA

**A WALSH-FIELDING PRODUCTION**
*with an all star cast including*
BARBARA CASTLETON, MONTAGU LOVE,

*Adapted by KENNETH O'HARA and MARY MURILLO*
*Directed by*
**THOMAS B. WALSH**

HER husband was rich but kept her penniless. The gaming table lured; she plunged with borrowed money.

Then she saw the jewel of the Oriental Prince and the temptation gave to a man who watched, the chance he wanted.

# PIONEER'S

## SEASON 1921-22

**MADGE KENNEDY**
IN GEORGE WESTON'S
FAMOUS PLAY
"OH, MARY BE CAREFUL"

**VIOLET MERSEREAU**
IN
ART-O-GRAPH'S
"OUT OF THE DEPTHS"

**ORA CAREW**
IN
THE LLOYD CARLTON PRODUCTION
"BEYOND THE CROSSROADS"

**EDITH ROBERTS**
IN
"IN SOCIETY"

**VANDYKE BROOKS**
IN
THE FANARK SPECIAL
"THE CRIMSON CROSS"

MADGE KENNEDY
VIOLET MERSEREAU
ORA CAREW
PIONEER ATTRACTIONS
EDITH ROBERTS
VANDYKE BROOKS

PIONEER FILM
A. E. LEFCOURT
28 EXCHANGES IN THE

# OFFERINGS

## A SEASON OF SPECIALS

**FLORENCE REED**
LIONEL ATWILL - GARETH HUGHES
IN
"INDISCRETION"

**PAULINE STARKE**
IN
THE SARGENT PRODUCTION
"THE FORGOTTEN WOMAN"

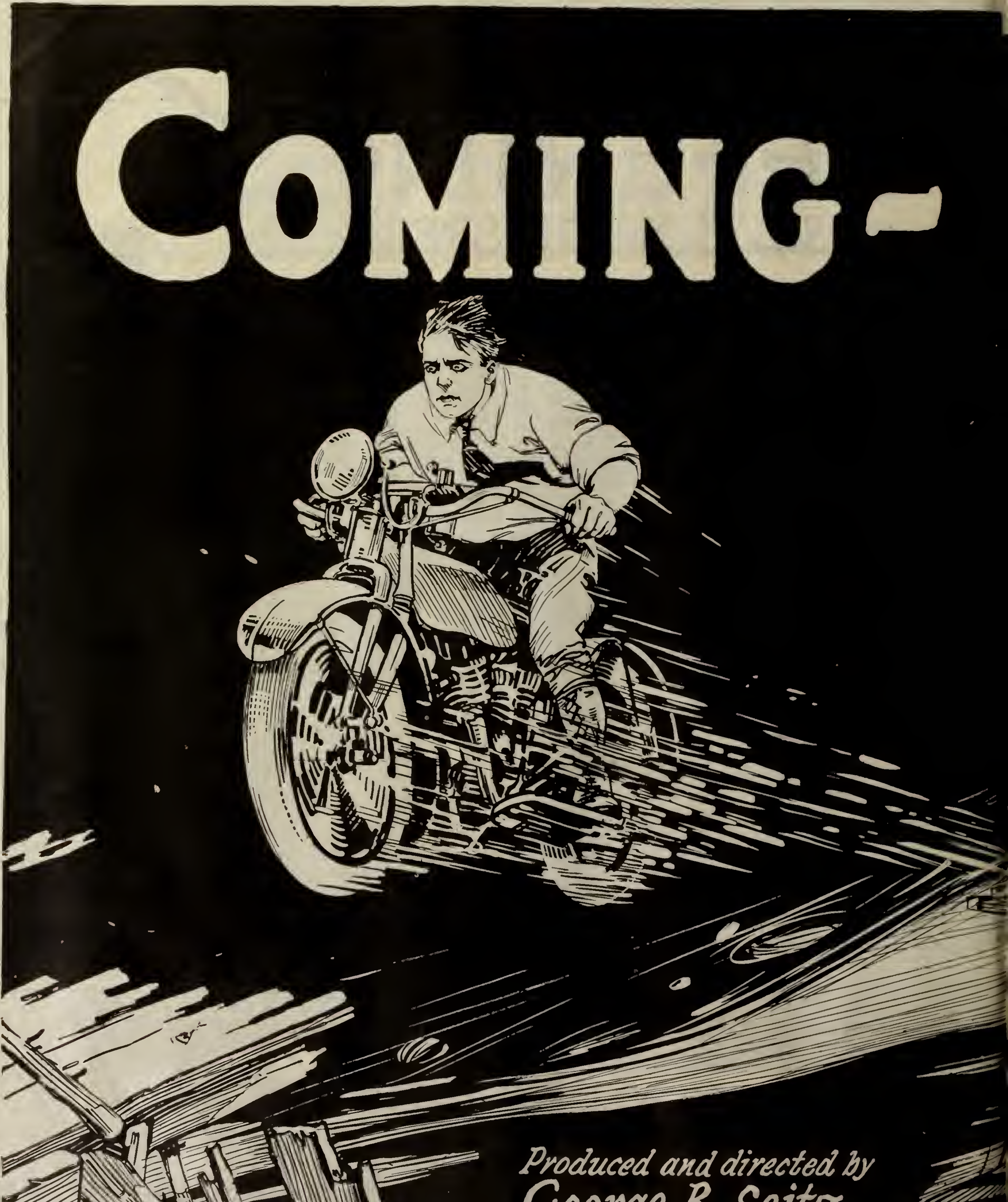
**GUY EMPEY**
IN
HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

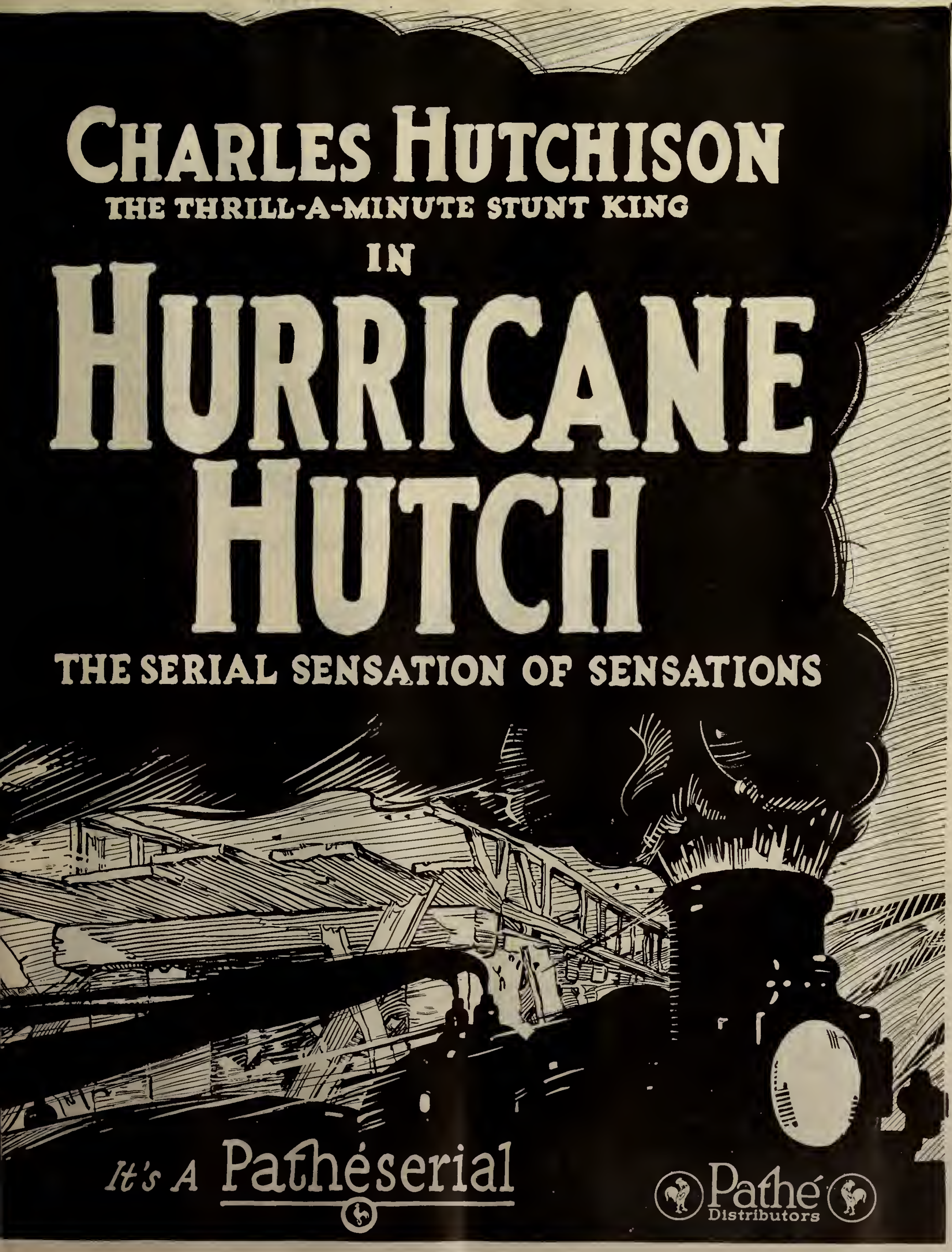
**GAIL KANE**
IN
"WISE HUSBANDS"

**CLAIRE WHITNEY**
IN
A SPECIAL PRODUCTION
"THE LEECH"

FLORENCE REED
GAIL KANE
PIONEER ATTRACTIONS
PAULINE STARKE
GUY EMPEY
CLAIRE WHITNEY

CORPORATION
*PRESIDENT*
U.S.A. AND CANADA


COMING-
Produced and directed by
George B. Seitz



# CHARLES HUTCHISON

THE THRILL-A-MINUTE STUNT KING

IN

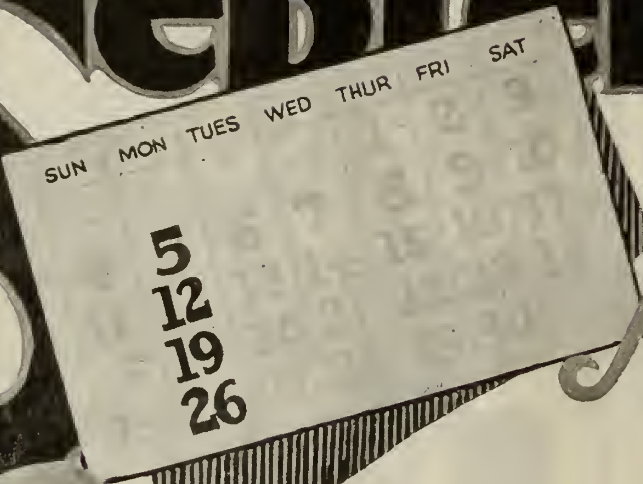
# HURRICANE HUTCH

THE SERIAL SENSATION OF SENSATIONS

It's A Pathéserial

Pathé
Distributors

# September


SUN
MON
TUES
WED
THUR
FRI
SAT
5
12
19
26

## Special Attractions

**FRANK MAYO**
IN
"The Shark Master"
DIRECTED BY FRED GRANVILLE

**MARIE PREVOST**
IN
"Moonlight Follies"
DIRECTED BY KING BAGGOT

**HOOT GIBSON**
IN
"Action"
DIRECTED BY JACK FORD

**GLADYS WALTON**
IN
"The Rowdy"
DIRECTED BY DAVID KIRKLAND

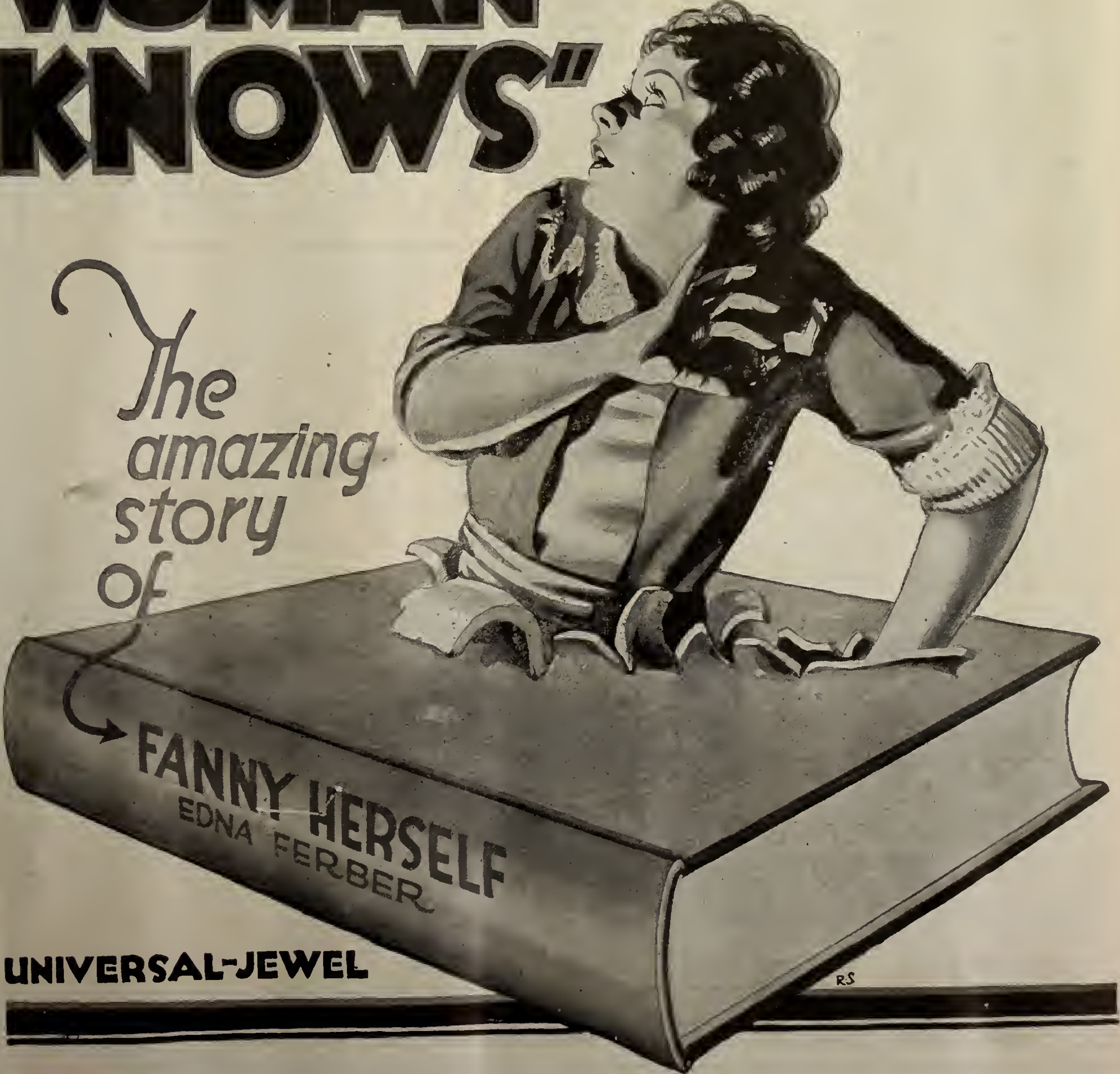
# UNIVERSAL

**Carl Laemmle**
presents

# "NO WOMAN KNOWS"

Another masterpiece by
**TOD BROWNING,**
the man who made
"Outside the Law"

The amazing story of


FANNY HERSELF
EDNA FERBER
R.S

**UNIVERSAL-JEWEL**

PRESTIGE

PATRONAGE

PROFITS

Get Yours by Booking

FOX PICTURES

Solid for

# FOX WEEK

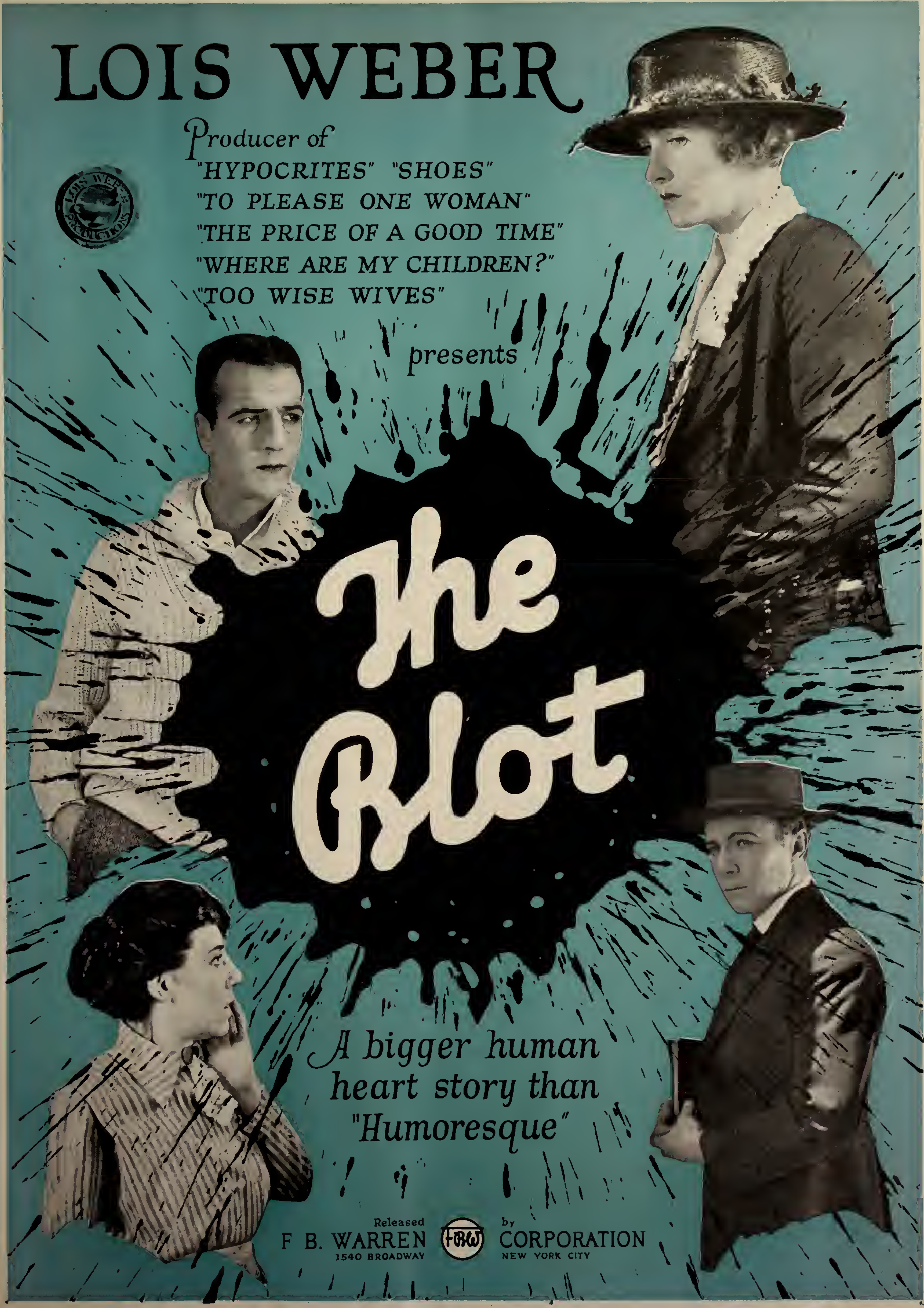
# SEPT. 11th to 17th

Bookings for Fox Week have been received in overwhelming and gratifying numbers. Thousands of sagacious exhibitors have realized the tremendous money-making possibilities of Fox pictures. They have planned to start their patrons right with seven days of perfect entertainment. They are building their season's success on a solid financial foundation.

Are You One of Them?

if not—seize now your great opportunity
Book Fox Pictures Solid for

FOX WEEK—SEPT. 11th, SEPT. 17th



# LOIS WEBER

Producer of
"HYPOCRITES" "SHOES"
"TO PLEASE ONE WOMAN"
"THE PRICE OF A GOOD TIME"
"WHERE ARE MY CHILDREN?"
"TOO WISE WIVES"

presents

# The Blot

*A bigger human heart story than "Humoresque"*

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Can you imagine any motion picture story that pictures and reveals the life of 50 million persons—that is the living drama of one-half of the people in America?

Lois Weber has written and produced just such a story, and you will feel the heart-beat of it just as if you placed your fingers on your own pulse.

"The Blot" will touch your sense of pity, your sense of shame; it will batter down the protecting wall that surrounds your conscience. It will be the talked-of picture of the entire fall season. It will be discussed in pulpits, in newspaper editorials, in all the streets and by-ways of the nation.

You cannot conceive of any person in the world except Abraham Lincoln who could have have written such an epic of the common people he loved.

"The Blot" is a picture to run in your big city theatres for weeks and months. It brings back to you as an exhibitor the Lois Weber of the day when she knew and pictured the realities of life. She has done a dozen pictures that were commercial giants as money-makers, but never one so big, so human, so overpowering as "The Blot."

Prints and accessories of "The Blot" will be in all the Warren branch offices not a day later than August 10. Pre-release engagements start in the larger cities August 21 and the national release of our great opening attraction of the season is set for September 4, with 100 prints available to play 100 first run theatres on that date.

We announce "The Blot" as being beyond question the greatest "mother" story ever made for the screen.

"The Blot" is a story of love and loyalty; a story of sacrifice; a story of the depths and the heights; a story of courage and humility—and an overwhelming drama of pride.

It will be advertised by the honest and unashamed tears of millions of people.

Lois Weber

A tremendous exploitation campaign has been devised and executed for this record-breaking Lois Weber production. The lithographs and accessories are unusual: the newspaper advertising mats and electrotypes are of a character rarely available for a motion picture attraction.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

**Dramafilms**
*presents*

# MOONGOLD

A
WILL BRADLEY
PRODUCTION

The most entertaining short-reel, 3-part novelty production of recent screen history.

Given the longest "run" ever enjoyed by a short subject—five weeks in Hugo Riesenfeld's New York Paramount theatres.

Eagerly sought by the nation's biggest and best theatres.

It has beauty and refinement; contains tears and smiles. It is the finest and most perfect little attraction we have ever seen.

An all-star cast, including George Fawcett, Lois Bartlett, H. Dudley Hawley and Syn De Conde.

Released September 4th. The kind of a screen conceit that will turn an average theatre program into a good one.

FBW
CORPORATION

**F. B. WARREN**
CORPORATION
1540 Broadway New York City

# "I Take the Occasion of Independence Month to Announce the Establishment Of the HODKINSON BACKBONE SERVICE CONTRACT"

Wm W. Hodkinson.

### A Statement by Mr. Hodkinson

"I would be failing in what I conceive to be my duty to the Exhibitors of America, if I permitted Independence Month to pass without sending some message to the motion picture theatre owners of the country — a message not only urging their observance of the *spirit* of Independence, but a helpful message, in that it opens the way to a ready acceptance of the *principle* of self-selection.

"To Independence Month, I owe the inspiration for one of the most important announcements I have ever made affecting the distribution of independent pictures. I refer to the establishment of a new service plan which I have perfected, to be known as the

## Hodkinson Backbone Service Contract

### Merit-Tested Productions

"This Backbone Service Contract has been developed to meet the urgent needs of the Exhibitor for a steady, dependable supply of merit-tested features. He needs these features more today than ever before in the history of the industry. Only by giving his audiences *better* pictures and doing it *consistently,* can the Exhibitor stem the tide *now flowing away from his theatre!*

### Two Big Features Every Month

"Beginning in September (Independence Month) the Hodkinson Corporation will release an average of two pictures a month. Exhibitors who sign a Backbone Service Contract will thus be assured, whatever the source of their ordinary supply, of a big feature, measuring up to the highest Hodkinson standard of quality, every fortnight.

### Exhibitors' Business Insurance

"I offer the Backbone Service as the Exhibitors' *business insurance*, and I will include in it only such features as my fourteen years' experience as Exhibitor and Distributor justifies me in accepting as box-office winners from every standpoint of public appeal."

Wm W. Hodkinson.

"I Believe These Fifteen Productions Represent the Highest Type of Motion Picture Features Now Available for the Exhibitors of America"

Wm W. Hodkinson.

Available for early release, as units of the

# Hodkinson Backbone Service

are the fifteen features listed on this page. Every one of these pictures is a Hodkinson-tested feature, independently produced and sold on a merit basis.

They are the very type of productions which even the Producer-Controlled Theatre has been glad to go out and buy in the open market, because of the rapidly failing supply of worthwhile features made under the present factory system.

With a steady supply of first-grade pictures of this scope and pulling-power, the Exhibitor may enter upon his new season's bookings with full confidence that his feature requirements are assured on the only equitable basis possible, the basis of merit-selection.

Ask the nearest Hodkinson Representative to explain the BACKBONE SERVICE CONTRACT in detail.

## Hodkinson Pictures

### *Benjamin B. Hampton Productions*

A CERTAIN RICH MAN—From William Allen White's powerful story of American life, featuring Robert McKim, Claire Adams and Carl Gantvoort.

MAN OF THE FOREST—A Zane Grey Picture with all star cast including Robert McKim, Claire Adams and Carl Gantvoort.

HEART'S HAVEN—Robert McKim, Claire Adams and Carl Gantvoort are the featured players. From Clara Louise Burnham's human interest story.

MYSTERIOUS RIDER—A Zane Grey Picture with Robert McKim, Claire Adams and Carl Gantvoort.

THE GREY DAWN—From Stewart Edward White's Saturday Evening Post story of California in the early days. Robert McKim, Claire Adams and Carl Gantvoort are featured.

### *Irvin V. Willat Productions*

FACE OF THE WORLD—From the story by Johan Bojer, the greatest of modern European writers, featuring Barbara Bedford and Edward Hearn.

FIFTY CANDLES—Taken from the Saturday Evening Post story of love and mystery by Earl Derr Biggers, featuring Miss Majorie Daw.

### *Rockett Brothers Productions*

KEEPING UP WITH LIZZIE—From Irving Bacheller's story of small town American life. Enid Bennett is featured.

### *Hugo Ballin Productions*

THE JOURNEY'S END—The first serious drama to be made without a single sub-title. Mabel Ballin and Wyndham Standing are the featured players.

JANE EYRE—From the world famous story by Charlotte Bronte, featuring Norman Trevor and Mabel Ballin.

### *Ward Lascelle Productions*

RIP VAN WINKLE—From the Joseph Jefferson version of this famous story, featuring his son, Thomas Jefferson.

### *Dial Film Productions*

THE LIGHT IN THE CLEARING—Irving Bacheller's story pictured by T. Hays Hunter, of "Earthbound" and "Desert Gold" fame.

### *Renco Film Productions*

LAVENDER AND OLD LACE—From Myrtle Reed's famous story, featuring Marguerite Snow, Seena Owen and Louis Bennison.

### *Hol-Tre Productions*

FRENCH HEELS—Featuring Irene Castle, Charles Gerard and Ward Crane.

### *Winnipeg Productions*

GOD'S CRUCIBLE—Presented by Ernest Shipman from Ralph Connor's story, "The Foreigner," featuring Wilton Lackaye and Gaston Glass.

## W. W. HODKINSON CORPORATION

527 FIFTH AVENUE, NEW YORK

Released thru PATHE Exchange, Inc.

Foreign Distributor
William M. Vogel
130 West 46th Street, New York

Canadian Distributors
Famous Players Film Service, Ltd.
Head Office, Toronto, Ont.

# Why boast about it ourselves when these New York critics spare our modesty.

*Note: Lack of space prevents publishing reviews in full, but these excerpts are typical.*

"A Midnight Bell," as Charles Ray has adapted for his own use Charles Hoyt's famous mystery play, reveals at the Strand this week an even greater mystery than that of the haunted church—namely, how Ray, as a young country store clerk investigating the queer doings inside the church, can light a single oil lamp that sheds so much light on every thing.

**It is the best thing he has done in a long time,** and Doris Pawn and the other members of the cast—which includes some very genuine looking roughnecks—aid him in keeping up the suspense until one almost gets the fidgets.—*The Sun.*

**Lots of action in "A Midnight Bell" on Strand Screen.** Charles Ray and "A Midnight Bell" are the latest combination sallying forth in quest of thrills. **They keep the Strand Theatre in a state of breathlessness** this week and incidentally make one forget to miss, once in a great while, the usual musical accompaniment. There is no orchestra. It is quite too bad that musicians should be absent from their places this week. "A Midnight Bell" has that whizz and whirr to its relating that is so gayly abetted by musical suggestion.—*N. Y. American.*

**Famous Hoyt play of crooks and spooks is exciting on the screen. Charles Ray had an inspiration** when he put on "A Midnight Bell," the famous old Hoyt play. It might have been made to order for him and it is hard to see how the stage version could have been as exciting as the screen one.—*Morning Telegraph.*

The picture is a mixture of narrative and comedy, sustained impartially by acting, scenario and production. There is a "Gray's Great Guaranteed Garment Sale" scene, very amusing, which focuses not on a lot of scrambling women giving their version of bargain snatching, but on the cash register at the desk. Owner and clerk bump and jostle each other at this centre far more comically than could a quantity of women buyers on the floor. It is a bit of good production.

**Charles Ray is at his best** when he spends the night in the haunted church, reading "The Hound of the Baskervilles" somewhat crookedly and rubbing his eyes to dispel the floating spirits and skeletons that silhouette themselves about him.—*The World.*

**There's one thing about Charles Ray's pictures** that always saves them from complete negligibility. No matter how weak or incredible his story may be, **it is invariably illuminated by genuinely cinematographic scenes which are a pure delight.** "A Midnight Bell," at the Strand this week, for instance, is not particularly plausible, and has the weakness of a mystery story with several loose ends which are never brought together. But there are scenes in it between Ray and Van Dyke Brooke, and of Ray alone in a haunted church which make the spectator feel so good that he is likely to take it for granted that the photoplay is much better than it really is. And these scenes are vivified by imaginative selection and cutting as well as by expressive acting.—*New York Times.*

**Charles Ray has hit it again.** Of course, the original story is broadened to suit the wider scope of the camera play and it is brought up to date. Mr. Charles Ray gives an amusing portrayal of a rubber heel salesman full of enthusiasm and resiliency. "A Midnight Bell" is the latest of the young star's own screen products, produced and directed by himself.

—*The Evening Telegram.*

**Arthur S. Kane presents**

# CHARLES RAY

**in**

# "A Midnight Bell"

**Adapted by Richard Andres from Charles Hoyt's Famous Stage Play of the Same Name**

**Directed by Charles Ray**

**Produced by Charles Ray Productions, Inc. Photographed by Geo. Rizard.**

**A First National** FIRST NATIONAL PICTURES **Attraction**

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

AUGUST 20
1921

# *The War Begins*

ON very practical and effective lines the battle to wipe censorship off the statute books of the State of New York has begun. The movement is of the utmost importance to the entire country because the elimination of this insidious form of restraining the liberties of the people in the Empire State will set an example which the nation is almost sure to follow.

Major La Guardia, a Republican, in opposition to the Republican politicians who loaded censorship on the people of New York, pointed out before the Associated Motion Picture Advertisers, during the present week, that the real motive back of moving picture censorship is political control of the greatest medium of human expression.

He described the screen as the one great hope and the final hope of liberty and a free government of the people. He pointed out that a censor board was in a position to make it so uncomfortable for producers, that the natural tendency of these producers would be to play "dead dog" and follow the lines of least resistance in order to avoid the business hardships which the censor board could inflict upon them. He indicated that the politicians were not seriously concerned about the duration of a lover's kiss, but that they were set upon an absolute control of a medium which had the power to mould public opinion.

The Associated Motion Picture Advertisers has a program which calls for co-operation from the Motion Picture Theatre Owners of America, the Theatre Owners' Chamber of Commerce, the National Association of the Motion Picture Industry and all other organized bodies in the industry, and a plan which calls for a definite statement of attitude by each candidate for the Assembly in the elections this Fall. This statement of position is to be required in writing. The entire plan is non-partisan and asks for the support of any assemblyman, regardless of party, who pledges himself to work for and vote for the repeal of the censorship law.

This plan is so in accord with the policies already advocated by Moving Picture World that we place ourselves at the disposal of whatever committee or party that will have charge of carrying it out.

Governor Miller made use of the reformers to promote his legislative program, and when the measure was passed and signed he appointed a board which was political and partisan.

Aside from the hardships of added taxation and the discouragement which censorship supervision gives to artistic production, the vital element to be considered is the political control of a medium of human expression that has the power to mould public opinion. To Major La Guardia the industry is indebted for crystallizing the thought into such workable and practical form.

*It is no longer a question of the screen's desiring or not desiring to enter into politics. We have been dragged into politics and must now fight our way out.*

Arthur James

# *Plan to Begin Fight on Censors*

## *Already Dragged Into Politics, Screen Must Now Fight to Get Out of It*

THE first gun to be fired in the practical war, which has as its object the wiping off of the censorship law from the statute books of the State of New York, was fired by Major F. H. La Guardia before a largely attended meeting of the Associated Motion Picture Advertisers at Browne's Chop House on August fourth. A practical plan is being put in shape by the directors of the association, and it is their desire to work in co-operation with the Motion Picture Theatre Owners of America, Theatre Owners' Chamber of Commerce and the National Association of the Motion Picture Industry.

The first attack is to be made by the direct method of calling on every candidate for Assembly (there are no Senators to be elected this year) to express his attitude in writing regarding moving picture censorship, and whether or not he will pledge himself to work for and vote for the repeal of the censorship law.

The campaign is to be absolutely non-partisan, and it is the purpose of the leaders in the movement to ask that support be given, regardless of party, to those who will work for and vote for the repeal of censorship, and to oppose the candidates who are against the liberty of the screen.

To take censorship "lying down," to curry favor with the board which holds in its hands the power to make it hot for any producer or distributor who shows any inclination to be a "bad boy" in the matter of presenting propaganda pictures in opposition to the policies of the party in power, is of course the line of least resistance. It is the easiest way and already there is a strong indication that the passive course is the popular course.

The absolute folly of becoming driven sheep with no definite plan of resistance to an out and out menace to our liberties both as moving picture men and as American citizens should be evident even to those who subscribe to the false theory that "the easy way is always the best."

*Suppose our forefathers had said of King George III, when he sought to impose taxation without representation, "Oh, the easiest and best thing to do is not to make a fuss about it. We can all make a nice living by hard work so why should we worry about a little thing like that." Where would our liberties be to-day?*

In fact and in effect the censorship law is even more of an enslaving measure than all the policies of George III combined because it seeks to enslave the brain. Any man in the moving picture business who subscribes to legalized pre-publication censorship is either mistaken or too soft to fight.

Now that a definite, workable, practical plan has been prepared in structure, the only present need is a full, complete and militant support of that plan. The Associated Motion Picture Advertisers in preparing this plan are acting within their province because among their membership are those whose especial work it is to whip into usable shape the ideas of their chiefs and to add ideas of their own which will appeal to the public. They are a body of experts in the originating of this material.

Their plan, as we are advised of it, calls for a co-operation between the Motion Picture Theatre Owners, the Theatre Owners' Chamber of Commerce, the National Association of the Motion Picture Industry and other organized bodies, and they stand ready to offer their services for such of the work as falls within their especial line of training. They have no glory to seek and no politics to play. They desire to be of actual service and their hunger for work is not fed by perfunctory resolutions, passed and forgotten.

In view of the differences which from time to time arise and stand in the way of co-operation, this organization has made a fortunate entry into the situation and a complete working program with a united front should not be difficult to secure.

# *Assemblymen First Opportunity*

## *A. M. P. A. Formulating Plan in Which All Can Participate to End Menace*

Major La Guardia's careful and direct charge is so important that we herewith present it in full. It may surprise some of the leaders in our industry. We believe in its truth. Certainly it is logical.

**"The real motive back of moving picture censorship in the State of New York is political control of the newest and greatest medium of human expression.**

**"The moving picture tells its story quicker and more convincingly than the written or spoken word. The screen is the one great hope and the final hope of liberty and a free government by the people.**

**"To my mind the politicians are not so much concerned about the length or duration of a lover's kiss upon the screen as they are with the power which the screen inherently possesses for influencing and moulding public opinion.**

**"The method of operation is to establish a point of contact with all who produce pictures and to be in a position to indicate that anything put on the screen which argues against the political policies of the party in power will be met with sharp retaliation.**

**"The censors can make it so uncomfortable for a producer that he will feel that it is wise to 'play along' and do nothing which will offend the political powers."**

# *Pathe Starts a War on Censors*

## *To Resist Order Cutting Out Scenes from Public Bathing Carnival*

THE New York Board of Censors will not be permitted to work its own sweet will with the moving picture industry without protest or sharp resistance, nor will its whims, mental limitations and bizarre prejudices go unchallenged. This became acutely evident this week when Pathe, single-handed, decided to take up the fight and wage war in the courts until relief was accorded and freedom for the screen secured.

The Censor Board reviewed a current Pathe News Weekly offering and demanded eliminations from certain bathing scenes, thereby creating a brand new condition in censorship, and, it is believed, in the legal and constitutional phases of the situation.

The bathing scenes were photographed at a public carnival in Dallas, Texas, where young swimmers competed for prizes. The scenes were witnessed by thousands of persons, and the newspapers reproduced views of the crowds, the contestants and the winners. The young women were not posed in a studio or used in a comedy or a drama. The photographing by the Pathe cameramen was precisely similar to the taking of any other legitimate news event.

In so far as is recorded the Dallas public was not shocked by the scenes nor by the one-piece cusstumes worn by swimmers who really swim. There was no exception taken to the newspaper reproduction of photographs taken, but when the New York Censor Board saw the pictures they decided that cuts should be made to eliminate sections of the news reel. Whether the eliminations were made on the ground that they would incite to riot was not stated. The cuts were first ordered by one of the censors, and when Pathe appealed from the decision the full board of three, Mrs. Hosmer, Mr. Levenson and Mr. Cobb, affirmed the original ruling.

Mr. Lewis Innerarity, secretary of the Pathe Company, who as a member of the censorship committee of the National Association of the Motion Picture Industry, has given the subject of censorship and censors a great deal of consideration, immediately got in touch with Coudert Brothers, general counsel for the Pathe Company, and it was decided to fight the case, bringing an action in the New York Courts and eventually to the highest courts in the United States if necessary on the question of the freedom of the press. Mr. Justice Gaynor, in his now celebrated opinion, placed the screen in the same legal position as the newspaper and this opinion is especially applicable in the case of news pictures.

Mr. Elmer Pearson, director of exchanges of the Pathe Company, pointed out that the exhibition photographed was a public affair, that the young women were suitably attired for swimming and that none save those of evil mind could possibly find anything objectionable in their presentation on the screen. They were, he held, not only moral and proper in Dallas, Texas, but in New York and elsewhere in the United States as well. "In principle and in effect," said Mr. Pearson, "this is a flagrant interference with a free press."

Mr. Innerarity, after viewing the pictures several times, was even firmer in his decision to fight the matter in the courts. "We propose," he said, "to wage this battle for the benefit of the entire business, and we are going to do it alone. In times past it has been the custom to solicit contributions from various companies and organizations, but we are not going to do that.

*"We see in this situation a definite hampering of our freedom and an interference with our justly constituted rights, and we propose to secure the ruling of the highest courts on the subject.*

"The case is so clearly defined that it forms a real basis for a fight for our liberty and the liberty of our entire industry.

"The matter will be put in form by our counsel and then court action will be taken."

# *Will Appeal to Highest Courts*

## *Lewis Innerarity Orders Test Case to Restore Freedom to Screen*

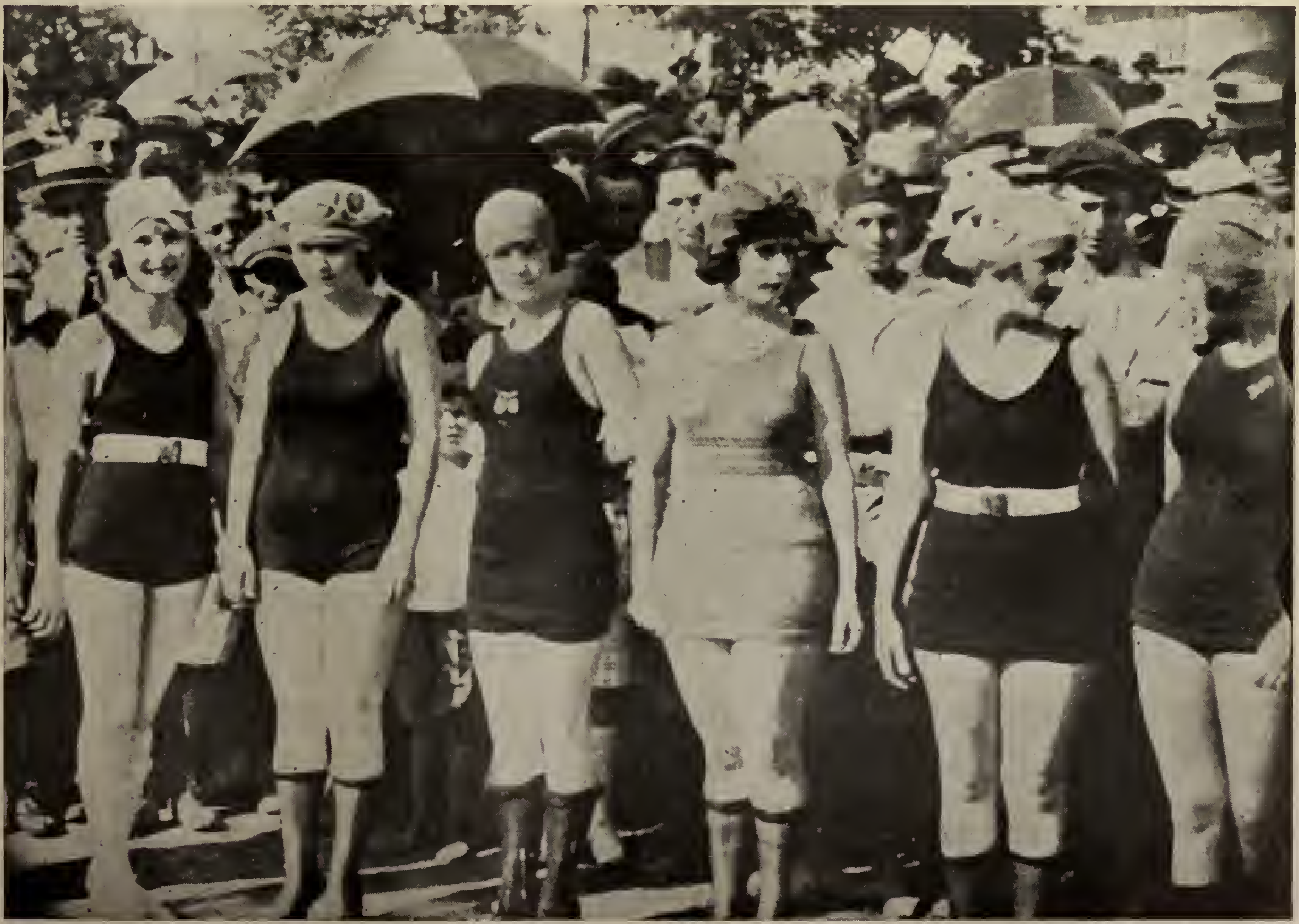
It was said that the censors were somewhat disturbed when they found the Pathe Company ready to defend itself against the decision, and that the number of eliminations were reduced. The writer saw the scenes objected to and they were in nowise different from the daily occurrences at Long Beach, Atlantic City, Newport or Coney Island, with the possible exception that the young women were much more attractive.

The scenes were straight photographs with no especial posings and no accentuation whatever of the physical appeal. There was nothing immoral or even suggestive in them any more than there is immorality in the ordinary beach scenes at our summer resorts throughout the land.

It is known that Mrs. Hosmer, the woman member of the board, began her duties as a censor with fixed ideas regarding the bathing girls, but it was assumed that these ideas covered only those posed for comedies and not legitimate news pictures.

A successful fight in the courts by the Pathe Company will have a far-reaching effect on censorship, as a ruling by the Supreme Court of the United States would put a severe dent in the Pennsylvania board's high-handed methods in dealing with news reels. In the Keystone state it is "verboten" to show scenes of a labor strike on the ground that it may incite the public to riot.

### *New York Censors Order These "Out" of Pathe News Reel*



*This picture is taken from a scene in the Pathe News ordered deleted by the New York Motion Picture Commission. This action by the censors will precipitate a legal action that will be carried to the United States Supreme Court if necessary, to determine the contention by Pathe Exchange, Inc., that the freedom of the screen is as inviolable as the freedom of the press*

# Censors Off for Big Conference

THE most momentous trek to the West Coast which has taken place this year is well under way. Representatives of ten censor boards of the United States and Canada under the leadership of H. M. Berman, general manager of the Universal Film Manufacturing Co., met in Chicago at the Blackstone on Tuesday at the invitation of Carl Laemmle.

Chicago is just the central meeting place and the point from which the combined party will travel by private car to Universal City, where it is Mr. Laemmle's hope that far reaching results in uniformity of censorship rulings will be obtained and great mutual advantage in knowledge and respect will be obtained by both the censors and the moving picture producers of the Pacific Coast.

It is possible that several more boards which had not been able at the last moment to get away in time to meet the party in Chicago, will be picked up later along the route. Those who met at the Blackstone were the following: Harry L. Knapp, chairman, Pennsylvania State Board of Censors, Mrs. Knapp and J. A. Berrier; Dr. George Heller, chairman, Maryland board, and Mrs. Heller; A. S. Hamilton, chairman, and Miss Velma Hammil, of the Ontario board; Walter Hepburn, chief censor, and James A. Smith, of Vancouver; Mrs. I. G. Burbeck, Alberta board; Mrs. J. B. Miller and Mrs. B. L. Short, Kansas Board of Review; Henry Goldman, Kansas City censor; John M. Casey, chief, Licensing Bureau Office of the Mayor, Boston; W. D. McGuire, executive secretary, National Board of Review, New York City, and W. T. Willis, chief censor, Chicago.

# Censors Prove Critical at the Start; Three Productions Suffer Deletions

NEW YORK STATE has had its first ten days of motion picture censorship. In that period the commission passed on about sixty pictures, mainly one and two reelers, eliminated one in its entirety and ordered scenes cut from two others. In a financial, revenue-producing way, the commission is turning over to the state something like $6,000.

The highlights of the first ten days can be summed up as follows: Commission eliminates a one reel picture supposedly taken in an artist's studio, on the ground that it was "not artistic and not entertaining and not educational," although refusing to state by what right they have under the law to make any such assertions. The Pathe News reel suffers by the shears of the censors, a bevy of Texas bathing beauties coming under the ban.

### *Sobering the Drunk*

The third elimination came in a two reel film which reached New York only last Monday from the West Coast and which was scheduled for early release. The picture was shown before all three commissioners with the result that about twenty-five feet of film portraying a dance hall scene was ordered out. Chief objection was made to the fact that the girl was supposedly drunk and that the suggestions on the part of her male companion tended to "debase."

### *Quite Vague, Indeed*

There is considerable vagueness as to just what constitutes an educational reel that is exempt from tax, and just what goes to make up one subject to the tax. The attorney general has ruled that news reels should pay a license fee like all others, a ruling that will cost certain companies thousands of dollars for the review of news happenings that are not censored in cold type.

# Winik Insists He Has Foreign Rights to Quimby's Dempsey Fight Pictures

In denial of the allegation of Tex Rickard that F. C. Quimby, Inc., has not sold the foreign rights to the official Dempsey-Carpentier fight pictures, Hyman Winik, of the Western Import Company, Ltd., announces that he has purchased the foreign rights in London from Captain G. McLeod Baynes, the authorized representative of F. C. Quimby, Inc., and that Mr. Winik will protect any of his buyers to whom he may sell territory.

His company further states:

"To protect buyers of the Tex Rickard's official Dempsey-Carpentier fight pictures which his company controls for all foreign territories, Mr. Winik paid $50,000 for the negative and 281 positive prints of the two-reel fight pictures that were taken from a building near the arena, and will keep them off the market."

Efforts to obtain a statement from Mr. Quimby were not successful.

**Hard work is the deadly enemy of poor business. Buckle down to your local problem, don't be afraid of it, make your plan now and drive it to success. This will nail down the coffin lid on gloom and despair and set the sweet music of jingling dollars jazzing you to bank with a sackful of heavy dough.**

## *Exhibitors Warned*

Losses sustained by distributors in New York City because some exhibitors have failed to lift pictures on dates booked have led the F. I. L. M. Club to give notice that on and after August 15 return dates will not be furnished for any picture uncalled for on the date booked and that payment for such uncalled for shows will be exacted. "To avoid confusion, check up immediately your bookings with bills or notices of exhibition," says the announcement.

Elliott Dexter will play the leading role in "Grand Larceny," a Goldwyn production to be made from the Albert Payson Terhune story.

# *Tariff Would Aid Competition*

THE following letter on the proposed tax on raw film stock, dated August 5, has been received from J. A. Coram, president of the Bay State Film Company, of Sharon, Mass.:

On page 685 of the issue of Moving Picture World under date of August 13, a four-column head captioned, "Exhibitors Commend Hearst for Fight Against Duty on Raw Film," together with a full page article on the subject in question, appears in bold type. This article decries the proposed tax on the importation of raw film stock.

We should like to direct the attention of the Motion Picture Theatre Owners of America to the fact that there are three other American manufacturers of raw film in this country in addition to the Eastman Company. Probably they do not know that two of these manufacturers have recently closed down for an indefinite period due to their inability to compete withthe flood of cheap foreign stock now coming into this country. The remaining competitor is the Bay State Film Company, whose plant is located at Sharon, Mass., and which has established a reputation for quality not surpassed by any manufacturer here or abroad.

The cost to the American film manufacturer of his raw materials, amply protected by present and proposed tariffs, is literally equal to the price at which large quantities of foreign film are being imported today. There is, accordingly, no margin for labor, overhead or return for capital invested.

The largest foreign manufacturer of film is the German Chemical Trust, perhaps the strongest aggregation of capital in Europe, and a most important factor in the old German Munitions Trust, largely responsible for the guilty militarism of 1914.

It is indeed true that the Eastman Company has manufactured the greater part of all the film used in America to the present time. The designation, therefore, of the Eastman Kodak Company as a monopoly may therefore be more or less correct, but it is important to remember that there are two ways of breaking down this monopoly. Either permit foreign manufacturers with cheap labor, cheap raw materials and excessively low rates of exchange to flood the country with their product and stifle domestic production, or to place such a tariff on raw film as will permit American labor and American enterprise to build up domestic competition at prices fair to the American industry.

The M. P. T. O. A. seems to overlook the fact that a tariff of 20 per cent. added to the price at which large quantities of foreign film are being imported to this country today leaves the total figure under the price at which the Eastman product is sold. The proposed tariff, therefore, is far too small to eliminate or greatly reduce foreign competition, and could not, under any circumstances, permit the increase of prices by American film manufacturers.

The real question at issue is the simple one: Whether by imposing the moderate tariff of 20 per cent. to encourage American labor and American capital to create active competition in the domestic market, or to leave film on the free list, put out of business every American manufacturer of film with the exception of Eastman, intrench the Eastman Company still more solidly in its position and depend on foreign manufacturers to create competition.

Realizing your fairness and open-mindedness, Mr. James, we are confident that you will agree that the facts, as stated above, lead to somewhat different conclusions than those reached by the M. P. T. O. A. in their article of last week. We respectfully hope, after such verification of facts as you may deem essential, that you will give the same publicity to this communication which the statements by the M. P. T. O. A. have already received in your worthy trade journal.

# *Congress to Act Soon on Revenue Bill; No Repeal of Three Big Industry Taxes*

THE House ways and means committee is planning to complete its work on the revenue bill and have it ready for action in the House by the end of the week. It is extremely unlikely that there will be any new taxes provided in the measure, in view of the opposition to increased levies coming from all parts of the country.

There will be many provisions of decided interest to the motion picture industry contained in the new measure. It is very unlikely that the plea of the representatives of the N. A. M. P. I. and motion picture theatre owners will be heeded and therefore it is more than probable that the present admission, film rental and seating capacity assessments will remain as they are.

It is proposed to cut in half the present rates affecting freight and passenger transportation, including pullman transportation, express and parcel post, and to provide that the remaining amounts shall cease January 1, 1923. This will materially benefit the industry because of the enormous amount of shipping done by home offices and exchanges in getting the films to the theatres.

### *No Advanced Postal Rates*

A tax on bank checks of 2 cents each will not be adopted, nor will the suggestion of Secretary of the Treasury Mellon that postage rates be advanced to 3 cents. The proposed tax on automobiles will also be rejected, it is said. The first two would yield the government approximately $117,000,000 a year.

It is proposed to increase the corporation income tax from 10 to 15 per cent. and repeal the present $2,000 exemption. There is a big fight raging on this, there being a great deal of opposition to the latter provision at least. With the adoption of this proposal would come the repeal of the excess profits tax. It is also proposed to make the maximum levy on incomes 40 per cent., 8 per cent. of which being the normal tax before the imposition of the surtaxes.

The Treasury Department estimates that the film rentals tax will net the government during the fiscal year ending June 30, 1922, approximately $6,000,000. Admissions and dues will be productive of $96,000,000. No statement is made as to the returns under the seating capacity tax. However all of these are recommended for retention in the proposed new revenue law.

It is anticipated that immediately following the passage of the revenue bill by the House, possibly the end of the month, a recess will be taken to give the Senate a chance to catch up. It also will be in recess and the finance committee will round both the revenue and tariff bills into shape.

## *1,500 Musicians Quit in New York When Pay Is Cut*

Musical accompaniment supplied by organ and piano soloists and large choruses took the place of orchestra music in Broadway picture houses last Sunday when 1,500 musicians failed to report for duty because of their refusal to accept a 20 per cent. reduction in pay. The situation appeared to have little effect on the attendance and the quality of the entertainments.

The afternoon and evening programs at the Capitol, Strand, Rivoli, Rialto and Criterion were given as usual. All the enterprises of the Keith, Proctor, Loew, Moss and Fox circuits were affected. The managers, however, obtained non-union men before the week ended. About 500 musicians in the 100 vaudeville theatres of the city quit.

Hugo Riesenfeld, managing director of the Rivoli, Criterion and Rialto, is authority for the statement that the people seemed to like the choruses better than the orchestras. His choruses were composed of fifty voices. Henry V. Donnelly, secretary of the Musical Mutual Protective Union, insisted that the musicians had been locked out and declared it would be a fight to a finish. From other quarters, however, it was said the strike would prove a fizzle within a very few days.

## *Hoover to Investigate Film Industry Abroad*

Secretary of Commerce Hoover will soon undertake an investigation of the moving picture industry in foreign countries as a result of the adoption by the Senate of a resolution previously introduced by Senator Wadsworth of New York, the text of which is as follows:

"Resolved, That the secretary of commerce be, and is hereby, requested to report to the Senate, if not incompatible with the public interest, the development of the moving picture industry in foreign countries and the extent of the importation of films of foreign manufacture."

*SOMETHING NEW IN FILMDOM—MARSHALL NEILAN'S "BITS OF LIFE"*

*Four distinct stories instead of one. The players are Anna May Wong, Lon Chaney, Harriet Hammond, John Bowers and Rockcliffe Fellowes. It's a First National release*

# *All the Belgian Exhibitor Has to Do Is to Give 'Em All Slapstick Stuff*

*By GEORGE CECIL*

(Special to Moving Picture World)

IN Belgium, as in other countries, motion pictures apparently are necessary to the happiness and contentment of the inhabitants. Not only in Brussels, Antwerp, Liege and other large towns do the pictures draw good audiences, but even in the small towns and townlets, the greater part of which have been devastated by German shell-fire and bombs, one finds the cinema in full swing. The villages, too, occasionally run to a picture show of which more anon.

Brussels always having been famed for its gaiety, it is not surprising that its cinema business is in a flourishing condition. Continuous performances are continuously packed, a proportion of the spectators calmly remaining for a second performance, such is their Belgian keenness on getting their money's worth. This form of enterprise, however, is not welcomed by the scandalized management, and if a lynx-eyed attendant spots the economist, he soon has him out of the building.

### *They're All There*

Everybody, from the general commanding the garrison to the last-joined recruit, from the chief justice to the youngest court messenger boy, and from the white-haired commercial magnate to his little office boy, is an ardent patron of the pictures. A coming of age, a wedding, a christening, accession to fortune, every sort of event, barring a funeral, in fact, is celebrated by the host making up a "movie" party. And if the party is a large one, great is the free advertisement for the cinema house at which seats have been taken.

Recently a young Bruxellois, who had won a mint of money at the Grand Prix, on returning to his native town quickly got rid of a few hundred francs by inviting all his friends and acquaintances—whose name was legion—to go to the best picture show in the place. For days afterward they talked of the entertainment and, naturally, the cinema to which they had betaken themselves benefited.

### *Spring Up Like Mushrooms*

It probably is not known how many cinema establishments there are in Brussels. They seem to spring up in the night. The front of a mean-looking house is covered up with scaffolding, hammering has gone on for some days, and workmen come and go. Then, one fine morning, the neighbors find the scaffolding removed, and the legend "Cinema de Luxe: Prix Moderes" emblassoned in golden letters on the wall. It is doubtful if the licensing authorities even have time to compile a return showing the number of these places, so busy are they granting licenses to new ones.

Antwerp is another stronghold of cinema interests, for if it does not possess as many "movies" to the square kilometer as the capital does, it at least can show a good number. This is partly accounted for by the fact that the sailor element bulks large; indeed, 50 per cent. of the audience often is of the nautical persuasion. Liege also supports several shows, while Ostende and other seaside places, during their all too short seasons, run to cinemas by the dozen.

### *Bad Weather Welcome*

Some of these, of course, are more elaborate than others. At Malo-les-Bains, a tiny place near shell-shattered Dunkerque, for instance, the "picture palace" is a very modest affair, but at Ostende, where all the wealthy people in Belgium disport themselves from about the end of July till the middle of September, much money is spent on decorating the establishments and on obtaining the most enticing films that can be had. Any amount of francs change hands during the season, and if the weather is wet, the proprietor has no reason to grumble, for the digue and plage are speedily deserted for the pictures.

Although in the large towns the cinema house frequently spells the last word in luxury, in some of the townlets the entertainment is given under different conditions. In the devastated areas, for example, the performance may take place in what was once a dignified, finely paneled hall. Half knocked to pieces during the war, the shell holes in the walls are patched with tarpaulin; corrugated iron sheets are interposed between the dilapidated roof and the weather, and sacking is stretched across the windows.

### *No Plush Chairs*

As most of the chairs in the place have been damaged by repeated attacks, or—owing to the scarcity of coal—used for firewood, the seating accommodation consists of a few chairs for the bourgomestre and the other village notables, the rest of the audience contenting itself with forms and empty packing-cases.

Happily, the Belgians are a cheerful nation, accustomed to making the best of things—even of adversity. So, resigning themselves to the inevitable, they enjoy the performance and forget that they are sitting in a draughty theatre and on a hard wooden seat. Besides, they always find consolation in the large mugs of light beer with which they refresh themselves during the waits. These, by the way, are (by arrangement between the management and the cafe next door) inordinately long. For the more lengthy the interval, the greater the publican's takings. Besides, an audience which has been well primed with beer is ready to excuse mishaps, such as showing a film upside down, or a defective motor and subsequent curtailing of the program.

### *An Interrupted Show*

In the early days of the long drawn out war, all Belgian picture theatres were closed, except those which the Boche kept open for his own amusement. Shortly before the armistice, however, a few were reopened, even in the small towns over which enemy aircraft were known to hover. Upon one occasion, in a frontier townlet, a show was announced—the first since the war had been declared.

The local lord of the manor took seats for himself and for those of his tenants who had paid their rent. The bourgomestre attended in state, and the inhabitants of the district, making the most of the gala occasion, and leaving agriculture to take care of itself, had dined sumptuously, pledged their country and themselves in mixed drinks, and hied them to the local schoolhouse, which, being one of the few buildings remaining unscathed, was turned into a temporary cinema.

### *All Went Well Till—*

At first all went well, the lurid story of "Judex" (a singularly dull production) making a strong appeal to the simple-minded spectators, while the interest—such as it is—of each harrowing situation was enhanced by the braying orchestra, which mostly played out of tune. All, in fact, went swimmingly till—bang!

"Lights out!" bellowed the bourgmestre, as the building shook with the concussion caused by an exploding bomb. Another bang, and the windows were shattered to smithereens, while a wall gave way, falling—by great good luck—outwards. Five minutes later, the audience was disposed of in the nearest cellars and other subterranean shelters, where they heard the subsequent explosions in comparative safety.

The next morning all that remained of the schoolhouse was a pile of bricks, several splintered rafters, some torn flooring, and a massive door, which, though torn from its hinges, had remained unscathed. Oddly enough, the projectionist's apparatus was none the worse for its adventures.

### *Films Which Are Wanted*

In Brussels, films of almost every description are welcomed, particularly those dealing with sporting events and amusements at home and abroad. American trotting races, the Derby and the Grand National, winter sport in Scandinavia, Switzerland and the Austrian Tyrol; Indian native cavalry displays, a run with hounds; all these subjects interest the Bruxellois enormously.

The higher forms of comedy leave them cold, but boisterous humor invariably makes the desired appeal, particularly if the characters hit each other hard every two seconds. The performer who, within five minutes, is tipped up half a dozen times and deposited on the broad of his back, knocked violently on the head, thrown into the river, smothered in flour and immersed in a barrel of treacle, is assured of applause galore. Consequently, the American knockabout film is in special request, more so perhaps than those of the same class hailing from other countries.

### *Make 'Em Laugh*

Blood-heated drama and sugary domestic comedy also get a look in, and topical events, particularly English happenings, are popular, anything having to do with the royal family invariably being well received.

Dramas which have for their setting one of the colonies are not in great request, owing perhaps to Belgium owning so few foreign possessions. Even the Belgian Congo does not figure in the locally manufactured "movies." This, however, may be because Belgium is not anxious to be reminded of her Congo rubber activities of some years ago.

On the whole, what Brussels likes is liked elsewhere in Belgium. The mentality of "les braves Belges" is much the same all over the country; primitive ideas are easily catered to. An elaborately and expensively staged film scarcely is within their ken, and costume plays are Greek to the average inhabitant. The main thing is to make them laugh. So the film which causes the loudest laughter evidently is the right film for Belgium.

### *Pious Little Mary*

Although Mary Pickford is scarcely as popular in Belgium as she is on the other side of the Channel, she has been admired, as witnesseth the following. A little girl of five, whose christening for some unexplained reason had been postponed, was brought to church for the customary ceremony, her father and mother stating that she wished to be called Penelope.

"But," quoth the astonished priest, turning to the child, "that's a very long name. Are you sure you wouldn't like to choose a shorter one?"

"Please, Father, I'd like to be called Mary."

"Good girl! Certainly, you shall be called after the Blessed Virgin."

"Please, Father," piped the child, "I want to be called after Mary Pickford."

Who says the "movies" are not popular in Belgium?

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As a lad Richard Dix, Goldwyn actor, says he aspired to be a mechanic, a soldier, an architect and an electrical engineer, and that he's glad he dabbled in all of these studies, because now he knows almost as much as a motion picture director.

MOVING PICTURE
World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AN enlightening slant on the neutral status of the female member of the censor board is gained by the expressions of Mrs. Eli T. Hosmer at her home in Buffalo.

We learn as an industry that we are to be "encouraged" and our "level" is to be raised," but more important than these items is the fact that Mrs. Hosmer approaches her censorship ($7,500) job with definite opinions of her own regarding bathing beauties and all matters of sex in the screen. These she will withhold in defiance to the other members of the commission, but she will also hold them ready for use from now forth. It is not to be expected that Mrs. Hosmer will enjoy the screen competition of bathing beauties. They are more popular with the men delegates to political conventions.

The waiting industry received pearls of wisdom from Mrs. Hosmer as follows:

"Moving pictures by virtue of the tremendous industry producing them must be given careful, thoughtful, serious consideration by the new state board of censors."

In view of the fact that the industry will pay $2,500,000 the first year for being permitted to live this would seem no more than right.

"The censorship must be conducted so as to encourage motion picture production, raise the level of the screen dramatics and stimulate larger numbers and wider classes of people to attend them."

This also will help a lot in view of the training which has fitted the three censors for their jobs.

"Many of the present day motion pictures can be improved. Many of the titles, posters, banners and advertising matters are utterly misleading. I am often kept away from the movies by a misleading title. On other occasions I have attended a theatre showing a picture with an objectionable title, but found the picture thoroughly enjoyable and charming.

"I do not see why the motion picture industry should oppose censorship. The commission can be of great help to the industry and with our assistance better pictures should be made better, and larger audiences attracted to the theatres."

The phrase "with our assistance" is charmingly naive. The sun could rise much better with censors' help.

In regard to sex plays, triangular dramas and bathing beauty pictures, Mrs. Hosmer said, as above mentioned, that she had definite opinion of her own, but that "in fairness to the other members of the commission, she would not express them as yet."

Producers may get a hint in the statement of Mrs. Hosmer that she likes movies containing thrills of an outdoor type because they are more educational than the usual type of society picture, and so the industry can guess at even so far in advance what pictures it may make and what it may not. Censorship in New York will be just what was predicted for it by its opponents.

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Pathe's stiff resistance to the whims and mental vagaries of our brand new political censor board in New York is worthy of the hearty commendation from the entire industry. The elimination of the bathing girl scenes from a legitimate news reel is a fine example of the essential stupidity of censorship and a plain case of interference with the freedom of screen and press, for the screen occupies the same position as the newspaper in its service to the public.

The fight will be conducted in an orderly and a thoroughly legal manner but with vigor and determination, and we heartily congratulate Pathe Company on their spirit of independence and their determination not to accept an unjust ruling placidly.

**Independence month will mean money and more than money to you if you get back of it and put it over.**

**Make your first month of the new season a flying start toward big business and a fat box office.**

**Begin now and don't stop 'till the tide of success is bringing the smiles.**

**Then keep at it some more.**

# Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

## Wealth

*(Ethel Clayton—Paramount—5,131 feet)*

M. P. W.—William D. Taylor's production starring Ethel Clayton is a smart but superficial criticism of American life.

N.—Ethel Clayton has emotional opportunities here and expresses them.

T. R.—Its best feature is the work of Miss Clayton and Mr. Rawlinson, but more than anything else the direction stands out conspicuously.

W.—Splendid theme and acting spoiled by poor story.

## Shame

*(Featured Cast—Fox—8,322 feet)*

M. P. W.—Needs cutting and the plot made more logical. To its credit "Shame" has elaborate and artistic settings, excellent lighting and a thoroughly capable cast.

N.—Oriental story filmed in fine atmosphere.

T. R.—The theme is fascinatingly novel and there is not a single dull moment in the entire production.

W.—Very old situation basis of Oriental spectacle.

## Crazy to Marry

*(Roscoe Arbuckle—Paramount—5 reels)*

M. P. W.—The rotund but agile Mr. Arbuckle creates a constant gale of merriment in this fast moving farce. It is far the best vehicle for the display of his particular brand of humor that has been given him up to date.

N.—Arbuckle returns to slapstick and provides much humor.

T. R.—A comic attraction with plenty of farcical action and "stunt" comedy, which ought to please the stout funmaker's many admirers.

W.—Some very good laughs but not enough of them.

## An Unwilling Hero

*(Will Rogers—Goldwyn—4,759 feet)*

M. P. W.—Will Rogers has another quaint role in entertaining Goldwyn production of O. Henry story.

N.—Will Rogers at his best—undeniably high-class light comedy.

E. H.—Hold one's attention despite the slender plot.

T. R.—As a whole may be classed as a seasonable warm weather attraction.

W.—Star does good comedy work in mild story.

## The Sign on the Door

*(Norma Talmadge—First National—7,100 feet)*

M. P. W.—Norma Talmadge does strong emotional work in screen version of Channing Pollock's stage play. Briefly the picture is a photodrama of which the screen is always meagerly supplied.

N. Famous stage melodrama retains dramatic strength on screen.

E. H.—Is a splendid adaptation of a stage success. The performance of the star and that of the entire cast is of a very high order. A sure fire interest holding entertainment.

T. R.—A melodrama which follows very closely the stage production, this picture will undoubtedly draw well.

W.—Norma Talmadge appears to advantage in stage play adaptation.

## Danger Ahead

*(Mary Philbin—Universal—4,353 feet)*

M. P. W.—Comparatively new star does good work in Universal picture.

N.—Average program picture on a heart interest theme.

E. H.—Is an entertaining little story, well photographed and well directed, though of conventional design.

W.—New Universal star well cast in first production.

## Princess Jones

*(Alice Calhoun—Vitagraph—5,500 feet)*

M. P. W.—The picture is of an ordinary type, fairly well directed.

N.—Light offering affords fair entertainment.

E. H.—Tepid of plot, but pleasantly presented. Modicum of entertainment value. Star pretty and graceful, but not particularly compelling.

T. R.—"Princess Jones" offers agreeable entertainment.

## Too Much Speed

*(Wallace Reid—Paramount—5 reels)*

M. P. W.—"Too Much Speed" is a hummer.

N.—Wallace Reid has another entertaining auto story here.

E. H.—A very pleasing and entertaining film.

T. R.—This is another snappy, virile automobile-racing, romantic comedy-drama-pictures of the kind made popular by Wallace Reid.

## The Twice Born Woman

*(Featured Cast—Sonora)*

M. P. W.—The picture has much beauty of settings. Its weak point is the lack of drama sense on the part of the director.

N.—It appears to be a most sincere effort on the part of the producer to offer an artistic photoplay along higher lines than the average feature.

E. H.—The director did not make the best of the theme or title and it is doubtful if the picture will appeal to the average picture audience.

W.—Biblical story given spectacular presentation.

## Where Lights Are Low

*(Sessue Hayakawa—Robertson-Cole—6 reels)*

M. P. W.—The story is good picture material, affording an absorbing while highly melodramatic plot.

N.—Good vehicle for Hayakawa.

T. R.—Congratulations are due producers, directors, cameraman and players on the uniform excellence of this wonderfully artistic melodrama of life in the Orient and Chinese underworld.

W.—Action aplenty in truly Oriental story.

*WHEN THEY SAY GOOD-BY IN THIS JOYFUL MANNER*

*It can be surmised that a trip to Cuba is in order; Alice Calhoun in Vitagraph's "The Matrimonial Web," portrays all about the trip and other details of the story*

*GUESTS AT ARROW-JACK HOXIE DINNER*
*Held at Browne's Chop House, New York, August 2*

## *Jack Hoxie Is Guest of Honor at Dinner*

Jack Hoxie, the cowboy star of Arrow productions, who is now in the midst of a tour of personal appearances in the leading film centres, was the guest of honor at a dinner on Wednesday evening, August 3, tendered by Dr. W. E. Shallenberger, president of Arrow Film Corporation, at Browns' Chop House.

The dinner, which was an unusually excellent one, was attended by personal friends of Mr. Hoxie, representatives of the trade press and officials and heads of the departments of Arrow. Joseph Dannenberg, of Wid's, acted as toastmaster, introducing Mr. Hoxie, who stating that he was more of a cowboy than an actor or speaker make a speech that was "short but sweet."

Mr. Hoxie made a decidedly favorable impression upon those present who found him to be a real "he-man" of likeable personality. Short speeches were also made by Hoxie's manager, Thomas Curran, and his director, Del Henderson, who said a lot of nice things about him. William La Plante, producing pictures on the Coast, also told of conditions there.

## *Fear New York Strike*

The fear is expressed that a suggested 25 per cent. reduction in the pay of projectionists will result in a strike in New York City on September 4. Negotiations between the Operators' Union and the Theatre Owners' Chamber of Commerce are said to have come to an end. The projectionists have demanded an increase.

## *New St. Louis Company in Market for Other Than Famous Players Theatres*

IT is rumored in usually well informed film circles that the recently organized City Wide Amusement Company has made an offer for the William Fox Liberty Theatre on Delmar boulevard just off Grand avenue, St. Louis. Also that the same company has sought to purchase the North Grand Theatre, Grand and Natural Bridge avenues, and the O'Fallon Theatre, near O'Fallon Park on Florissant avenue.

The City Wide Amusement Company was organized primarily to purchase the twelve outlying theatres of the Famous Players Missouri Corporation. The articles of incorporation were filed with the recorder of deeds the past week. The officers are: Sam Hamburg, Jr., president; Ben S. Cornwell, vice-president, and Harry Koplar, secretary-treasurer. Each holds one-third of the $150,000 capital stock of the company.

Hamburg announced a few days ago that the new company would control not less than twenty-five theatres when present plans are consummated. He declined to list these houses aside from these purchased from the Famous Players. However, it is believed that the Montgomery, Little Shenandoah, Webster, the Compton and Russell airdomes, the two houses which Nat Koplar planned to construct, one on Manchester avenue and the other on Easton avenue, and possibly the Cherokee and Melba Theatre and airdome will be included in this list. Harry Koplar and Hamburg were interested in all these at one time, with the exception of the Melba.

Plans are said to be under way looking to the formation of a powerful combination of independently owned neighborhood theatres in St. Louis. The purpose of the movement is to combat the influence of the powerful Paramount or City Wide Amusement Company chain and the First National or Skouras Brothers' Enterprises houses.

Although nothing definite has been given out by the men said to be behind the movement, it is said not less than fifteen theatres may be interested in the plan. One step may be to acquire a first run house in the Grand avenue and Olive street theatrical district. This house would have the first run on the big pictures purchased or rented by the new syndicate and then the film would be put out over the circuit.

## *V. J. McCabe Leaves Fox; on Well-Earned Vacation*

V. J. McCabe, Canadian general manager for Fox Film Corporation, after four years of successful work under the Fox banner, has tendered his resignation to become effective immediately. He is enjoying a well earned holiday before returning to active work.

Mr. McCabe was one of the organizers and the first vice president of the Canadian Motion Picture Distributors' Association and has had a career of unbroken success in the picture business, during which he has gained a wide-spread circle of acquaintances and cordial friends. The best wishes of all who know him will go with him in his new endeavors.

## *Motion Pictures Take In More Money Than Any Other Amusement in Australia*

THAT the motion picture has taken first rank by a wide margin in Australian amusement circles is indicated by information received by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation. The total attendance at motion pictures during the last year was 67,466,657, or more than thirteen times the population of the country, while the revenues paid to the state in the form of taxes were almost half of the entire sum collected from all amusement enterprises during the year.

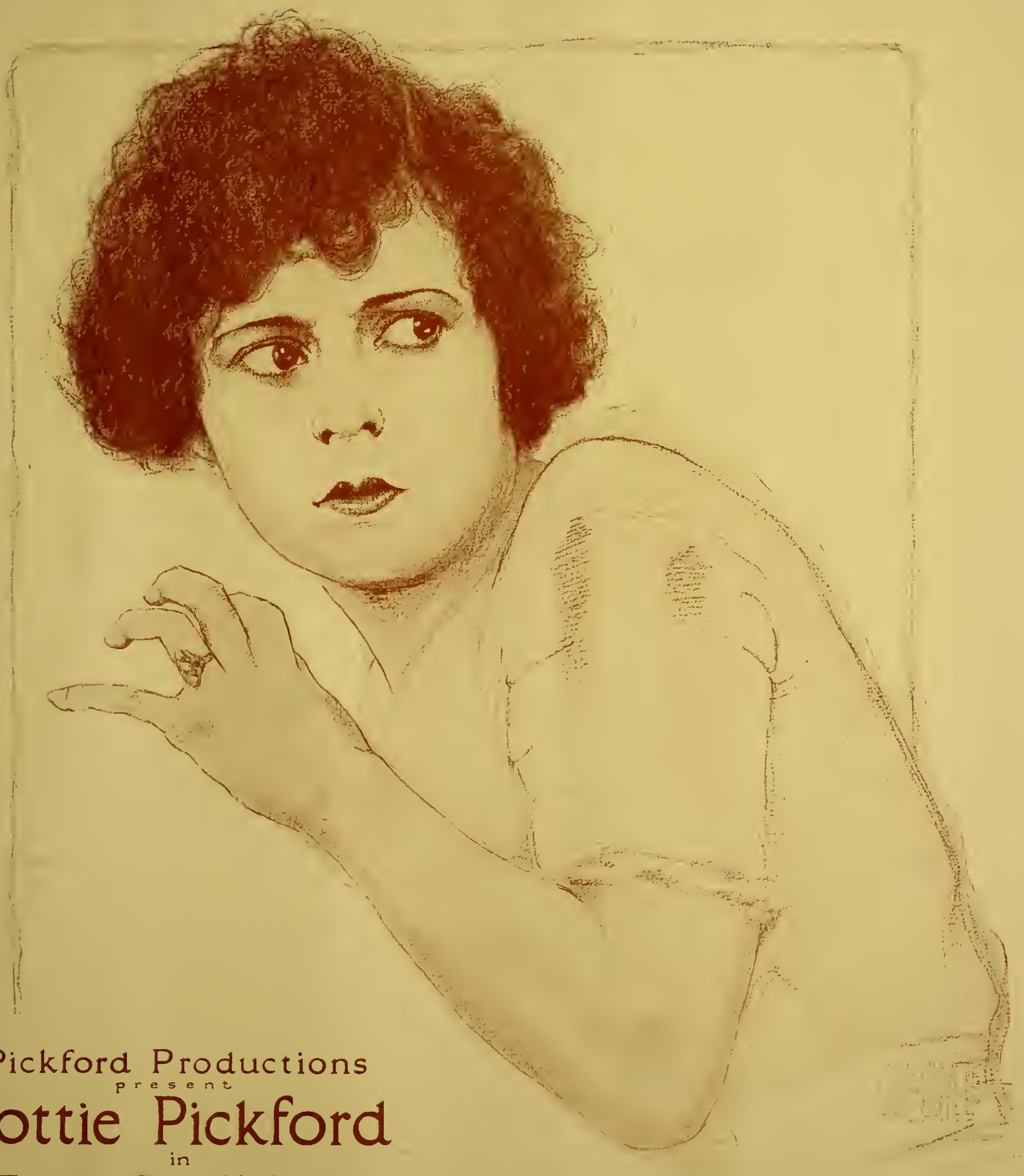
The revenues of the motion picture industry have far outclassed the revenues received by all other forms of amusement, such as the theatre, racing, dancing and skating, concerts and miscellaneous attractions.

The attendance at all amusement enterprises during the twelve months was 95,866,620, which represents approximately nineteen visits for each man, woman and child of Australia's 5,000,000. Thirteen of these visits were made to motion picture theatres, the other six visits being divided between the theatre, racing, skating, dancing, concerts and other amusement attractions. Box office revenues for all amusement attractions in the commonwealth were approximately £6,615,000, motion pictures receiving £3,104,000 of this amount.

## *Wishard Sold*

The Wishard Theatre, Bloomfield, Iowa, has been sold to Harvey Graham. Several improvements will be made in the building and equipment.

**Local advertising—big space and smash copy—will start your season with a bang. Get your local newspapers to co-operate. They'll do it if you show 'em you mean business. Get after your patrons and hustle your way into real profits.**



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present
# Lottie Pickford
in
# They Shall Pay

Distributed by
Playgoers Pictures, Inc.
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## *Lottie Pickford*

Another star of a family of stars. Her name in front of a theatre is the best guarantee of big business.

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A strong drama alive with action. A young girl fighting the enemies of her family and winning until her bitterest enemy wins her heart.

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Distinguished for magnificent sets. Society atmosphere to the enth degree. Splendid interiors and outdoor scenes, some of them on a yacht in the Pacific, and others away across the continent in New York's Greenwich Village.

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Pickford Productions
present
# Lottie Pickford
in
# They Shall Pay

Distributed by
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through Pathé Exchange, Inc

# *Australian Films, Inc., Claims Sole Rights to Show "The Kid" in Australia*

CONTROVERSY over the Australian rights to Charles Chaplin's "The Kid" has precipitated an action just filed in the New York Supreme Court by Australian Films, Inc., against William M. Vogel and William M. Vogel Productions, Inc., of 1476 Broadway, in which the court is asked to grant an injunction restraining the defendants from leasing "The Kid" for exhibition to any one in Australia but the plaintiffs, who allege that they control 400 of the 800 picture theatres in the Antipodes. It also seeks to compel the defendants to turn over to the plaintiff such positive copies of the motion picture as may be needed.

According to the complaint, a contract was entered into between the litigants in 1917, by which Vogel, who had obtained the foreign rights to eight of the Chaplin pictures, agreed to give the plaintiff the Australian rights to these picture plays for a period of five years on the payment of $100,000. It is alleged the plaintiffs received the first four pictures, the terms to be $12,500 for each film and $2,500 for each extra reel, and in December last when "The Kid" arrived and became popular, the plaintiffs say they demanded it be delivered to them for exhibition on their Australian circuit, but Vogel demurred unless the increased price he demanded be complied with.

### *Demurred at Increase*

The plaintiffs say that they cabled this demand of Vogel's to their directors, saying he was asking $35,000 for the film, but they wired back that as they had agreed to give the picture to their exhibitors on the basis of the prices laid down in the contract, they would not stand the increase.

The plaintiff says that the Vogel concern has raised the point that "The Kid" is not covered by the contract as it is not a two or three reel picture, and for the purpose of breaking their contract with the plaintiffs it is charged the defendants wrote a letter on July 19 last, to the effect that the plaintiff in its contract had agreed to copyright in Australia all of the pictures delivered them, and as they had failed to do so, demanded the return of the four pictures delivered and the cancellation of the contract.

In reply to this allegation the Australian concern says that its attorney wrote several times to the Vogel concern asking instructions as to the procedure to be followed in copyrighting but received no answer to its inquiries.

## *Small Amounts Being Invested in Pictures*

Small amounts of capitalization are noted in recent papers filed by concerns in the Secretary of State's office, Albany, for the purpose of entering the motion picture business in New York State. The following companies, with an aggregate capitalization of $90,000, received their charters from the Secretary of State during the past week:

P. O. S. Corporation, $1,000, P. A. Powers, Emil Offeman, Joseph I. Schnitzer, New York; S. Busoni, Inc., $2,000, George R. Holahan, Jr., P. Herbert Zornow, Louise Kookogey, Brooklyn; Beacon Lighting Fixture Company, $10,000, Morris Ravitch, Lillian E. McMahon, Elizabeth A. Reilly, New York; Leon deCosta, Inc., $5,000, O. S. Rosecrantz, S. S. Weiss, H. S. Hechheimer, New York; Jefferson Film Corporation, $10,000, Nicholas M. Schenck, Joseph M. Schenck, David Bernstein, New York; Brighton Gardens, Inc., $500, William L. Mulry, Archibald S. Gellis, Brooklyn; Henry Muller, Bronx.

Paul Gerard Smith, Inc., $5,000, Edwin K. Nadel, Paul G. Smith, Harry Crawford, New York; The Blue Pierrots Co., Inc., $20,000, Clark Ross, Christopher Buckstone, George A. Honneker, New York; Rippowam Square Corporation, $500, Edith M. Wojan, New York; Anna L. Wroath, Charles Carow, Brooklyn; Atlantic Producing Company, $500, J. J. Kennedy, Charles E. Healy, Henry T. Stetson, New York; Melody Amusement Corporation, $36,000, William Goldberg, Max Feld, Abraham Kompel, New York.

## *"Quo Vadis" to Be Revived; Scheduled for National Release on September 11*

F. B. Warren Corporation announces that "Quo Vadis," one of the greatest spectacles ever produced, will be nationally released on September 11. Prints of the new 1921-1922 version are now ready to be seen in all the F. B. Warren branches throughout the country.

The first great European picture ever brought to America and shown at advanced prices was "Quo Vadis." George Kleine imported and handled it as a legitimate theatrical attraction in the important theatres of the United States. The picture ran for twenty-six weeks at the Astor Theatre, New York, and the admission price was $1. It was then handled as a road attraction and the business went over $2,000,000.

### *Has Been Re-Edited*

"Quo Vadis," the picture today, is a revival in six reels of the first great European picture that ever invaded America. It is the one production deserving to rank with "The Birth of a Nation" in commercial values, says the company.

A negative has been re-edited by Doty Hobart and the art titles are by Warren Newcombe, the skilled pair who created the successful picture, "The Woman God Changed."

The picture has been re-edited at a cost of thousands of dollars and is practically a new production. A small fortune was spent in producing the art title effects, made from original pastel drawings by Warren A. Newcombe, a prominent member of the Boston Guild of Artists.

## *Shipman Signs Contract on Ralph Connor Stories*

Ernest Shipman has sufficiently recovered from a five weeks' illness to sign contracts taking care of the final release of the Ralph Connor stories, details of which will be announced soon. He has left for Canada on an important mission in connection with the tariff situation and will return next week.

Mr. Shipman's method of co-operative management of "Back to God's Country" and "Nomads of the North" has been so satisfactory to the producers that James Oliver Curwood has arranged with Mr. Shipman to continue representing him in connection with "The Golden Snare," recently released through First National.

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The Cyrus J. Williams Company has completed the production of "The Honor of Ramirez," its fifth picture of the second series for Pathe, and director Robert Bradbury has returned from Keen's Camp with his players, who included Tom Santschi, Ruth Stonehouse, Bessie Love and Eddie Hearn.

*HE DID BETTER'N JACK DEMPSEY*

*Buck Jones puts two of 'em on the floor for the count in the Fox picture, "To a Finish"*

# Chicago and the Middle West

### By PAUL C. HINZ

## *Chicago Picture Theatre Business Shows Notable Improvement, Exhibitors Report*

BUSINESS in Chicago theatres is showing a notable improvement. This, in our eyes, is a fitting announcement with which to start a weekly report. Based not upon an unsubstantial rumor nor fluffy optimism, this statement issues from the final analysis of the show business—the box offices of various houses that have felt the depression. The increased business in many cases is gradual, not striking, but nevertheless noticeable, while in some instances it has come suddenly with the abrupt change in temperature here. One exhibitor reports that the first three days of cooler weather brought an increase in attendance to his theatre of not less than 100 per cent. every evening. Another manager, whose theatre is in the loop, joyfully announced that the first night when the mercury dropped, witnessed a "holding 'em out" scene in his lobby—the best lobby display he has had in weeks, he adds.

## *Build Your Name on Service, Says Ryan of the Garfield*

One of the Chicago theatres that has come out of the fiery heat this season with hardly a scar is the Garfield, at 2844 West Madison street, which for ten years has been managed by Charles H. Ryan. Years of careful trade-building is the reason. The Garfield has been not merely a means of livelihood, but a hobby with Manager Ryan. It has been work and play both, and has, in numberless successful innovations, proven the box-office value of having in the manager's booth a man with an imagination.

Contrary to the somewhat general opinion of smaller exhibitors that "a good picture's all that's necessary," and that "one theatre's the same as another," and that there's nothing new under the sun, anyway, Ryan believes that there are a thousand little courtesies and services that a management can extend to the public, that the head of every theatre has a distinct personality which he can make felt, and that the introduction of novelties is not only possible but essential.

For instance, a recent scheme of his provides for an "All-Comedy Nite" once a month. In the face of pessimistic advice from friends that the featuring of two or more of the big stars on such a program was an extravagance, he nevertheless booked Keaton, Semon, Lloyd and a Chaplin re-issue all on one night, charged the Sunday admission price, which is 22 instead of 17 cents, and had very good results. So good, in fact, that he is going to make a practice of these high-class combinations, whenever the films are available.

The "Serial Club" was another plan that worked. Children who came on the first night when a certain serial was shown were given a card with twenty holes, for the twenty episodes, to be punched and retained by the management. To everyone who gets all twenty holes punched will be given free admission to the first five episodes of the next serial. This is not a losing game for the owner, as Ryan explains, because while many are encouraged to keep up the race, there are only a few who stay in till the end. In first stimulating interest in a new serial he distributed tickets, which with 1 cent admitted anyone.

In the way of music, an organ has been the usual provider. But every Wednesday night is "Jazz Night," when a few local musicians in festive costume give a musical act on the stage. Because of presenting orchestral music in this style, the hiring of non-union musicians is permissible. The Garfield organ is being exploited by a series of popular songs, the words to which are shown on slides designed by the publisher of the song.

A slide showing the weather predictions is used daily. Also if there is a call for anyone watching the show, there is a slide which provides this announcement. To accommodate those who prefer not to enter during the run of the feature, there are signal boards announcing in electric lights just what part of the feature is on, these within sight of the door man. A checking service provides further for the comfort of patrons.

Garfield programs, which are mailed weekly to 1,200, are compiled with much thought by Manager Ryan. These include in addition to announcements of screen entertainment, short editorials by the manager, in the nature of friendly, philosophical messages to his patrons. The mailing list for these is kept constantly alive by the addition of new names and the discarding of the names of those who have moved away.

In addition to his duties at the Garfield, which is owned by Charles J. Schaefer, Ryan is engaged in boosting business at the Ben Hur on Cicero and Jackson, in which he holds part interest, together with L. A. Ullrich.

## *Ben Turpin on Stage*

"Meeting the public need hold no terrors for the screen comedian," is the verdict of Ben Turpin, who has just embarked on a tour of personal appearances in the Middle West, and whose reception at McVicker's, on the Jayeles chain, proved that his Chicago friends are legion.

"It may not be so advisable for the star whose reputation depends upon personal beauty," he suggested, "but I don't have any of his worries. On the contrary, it is my ambition to get just what he would do anything to avoid getting—a laugh out of the public."

And Ben Turpin got what he went after. A few famous flops, a few famous gags, a few famous glances, and the public was his. His stage appearance was preceded by one of his late pictures, "She Sighed by the Seaside."

## *The Picturola Is Here*

To anyone interested in the development of the industry, the exhibition of the Picturola at the Chicago Pageant of Progress, held at the Municipal Pier from July 30 to August 14, was an interesting surprise. This was the first public announcement of the completion of an invention of what is called "an automatic continuous motion picture machine" that, while it is of primary value to the exhibitor of educational and advertising films, is already attracting the attention of some of the owners of leading Chicago picture theatres.

The Picturola, which like all other exhibitions at the Pageant represents the achievements of a Chicago firm, is the result of five years' studying and experimenting. As its name suggests, the machine is not unornamental in appearance, and resembles an immense victrola in size and style. The picture, which is run off without the aid of a projectionist, is shown at the top of the cabinet, or if desired, it may be projected to a wall screen. Any amount of film up to 2,000 feet can be projected. A number of exhibitors are communicating with the Picturola Corporation, which has just placed the machine on the market, with regard to using it as part of a lobby display in the projection of trailers, etc.

## *Back to Old Policy*

Barbee's Loop Theatre returned to its policy of showing high-class features on August 7 when "The Wakefield Case" was shown. "Without Benefit of Clergy" and "The Wandering Jew" are among other features booked for early showings.

## *Zambreno Returns*

Frank Zambreno returned to Chicago this week after a few days spent in New York. Relative to the announcement of the new pictures that Unity will handle here, as a result of his trip, Mr. Zambreno says "more later."

## *Berk Sues Reelcraft*

Suit has been filed in the New York Supreme Court by Benjamin Berk in which he seeks to recover $2,253 from the Reelcraft Pictures Corporation. The suit is the outcome of one brought by Berk against the Union Film Company, against whom Berk obtained a judgment which he says he was unable to collect. However he says he located property of the Union Film Company in the hands of Reelcraft and has instituted this suit for recovery.

*FLOWERS FOR THE HEROINE*
*Scene from Thomas Meighan's Paramount Picture, "The Conquest of Canaan"*

# News of the West Coast

By A. H. GIEBLER

## Industry Exhibit

An announcement has been made by the Ethical Motion Picture Society of America that the First Annual Motion Picture Industry Exhibit will be held in Los Angeles in January, 1922. This exhibit will present the industry from its inception to date, and its chief purpose is to inspire better film standards and thereby lay deeper foundations for the most phenomenal industry of all ages.

The Ethical Motion Picture Society has the endorsement of the governor of California, the mayor of Los Angeles, the state commissioner of corporations, state superintendent of banks, the clergy and others having the interest of the industry at heart. The society also states definitely that the exposition will be a non-stock, non-profit institution, and that no subscriptions or contributions will be authorized or asked.

## American Studio Litigation

The American Film Company's studio at Santa Barbara, because of a factional struggle among stockholders which led to an attachment by Vice-President R. R. Nehls, has been brought into the hands of the sheriff. The company, one of the pioneer producing companies of the industry, was responsible for the rise to screen fame of a large number of popular stars and other players, including Mary Miles Minter, J. Warren Kerrigan, Ann Little, William Russell, Margarita Fisher, Richard Bennett and Gail Kane.

## Mediator Appointed

Capt. Charles T. Connell, federal mediation commissioner, has been appointed by the Government Department of Labor to bring about a settlement between the film producers and the studio employes who went on strike a few weeks ago. Walter E. Raynolds, secretary of the Motion Picture Producers' Association, states that the producers have nothing to mediate, but that he will be pleased to confer.

## Showing of "Rigoletto"

An Italian film of the famous opera, "Rigoletto," will be given a special showing at the Ambassador Theatre on August 10 under the auspices of the Assistance League, the entire profits to be utrned over to the Children's Hospital. Pauline Frederick has promised to preside at the "Celebrities Table" during the tea dansant which will follow the presentation of the picture.

## Return Bookings

A return engagement of D. W. Griffith's "Way Down East" began at the Philharmonic Auditorium (formerly Clune's) on August 1. "The Four Horsemen" is also enjoying a second run at the Mission Theatre. This feature is now in its third week of its second showing.

## Preview of Ince Feature

Thomas H. Ince's latest special production for Associated Producers, "The Cup of Life," was given a surprise presentation to the patrons of Jensen's New Raymond Theatre of Pasadena one night this week. The picture was given an enthusiastic reception. Hobart Bosworth, Tully Marshall, Madge Bellamy and Niles Welch are members of the all star cast.

## Sold at Auction

Peggy Hyland's bungalow home in Hollywood, with all its furnishings, including oriental rugs, period furniture and two automobiles, was sold at auction on August 2. Miss Hyland disposed of her possessions in this manner because she is leaving immediately for an indefinite stay in England, her home country.

## Southern Exhibitor Here

Saul S. Harris, president of the Kempner chain of theatres in the South, is sightseeing the film studios of Los Angeles as part of his summer vacation. Marshall Neilan is personally conducting him through a number of large plants.

## Serial Company Flits

The Ben Wilson Company, now filming a serial entitled "Nannette of the North," with Ann Little in the featured role, leaves this week for Yellowstone Park, where most of the action will be photographed. Duke Worne is directing and Karl R. Coolidge is working out the continuity.

## Sued for Divorce

James Young, director and former husband of Clara Kimball Young, is being sued for divorce by Mrs. Clara Whipple Young, whom he married two years ago.

## A Son

A son was born to Mr. and Mrs. Charles Clary on July 30.

## Ralph Lewis Builds

Ralph Lewis, portrayer of unusual characters in a great many film successes, has succumbed to his desire to own his own home and is building a house in Hollywood which is going to have everything he has always longed for in a home—smoking den, billiard room and a roof garden.

## Sues Over Injury

Accusing the owners of the Cotello Theatre at 23 Washington place, New York City, of negligence in not securely anchoring an electric fan used for cooling the theatre, Richard M. Powers has brought suit in the New York Supreme Court to recover $30,000 damages. He says it fell and hit him.

## Says He Was Deceived

Charging that an alleged deception practiced on him entitles him to $5,000 damages, Bernard Kaminsky has filed suit in the New York Supreme Court to recover this amount from Harry Mishkin.

The complaint states that in June, 1920, Mishkin induced the plaintiff to invest $1,600 in a picture theatre and that the business did not turn out as represented.

## Sues for $3,675

Suit has been brought in the New York Supreme Court by Price Films, Inc., to recover $3,675 from Hyman Silverman, Charles and Morris Memberson and Thomas Bornstein, doing business under the name of the Public Projection Rooms. Only the summons in the suit has been filed.

LOOK OUT! SHE'S WATCHING YOU

*It's dangerous to flirt unless you first make sure there's nobody behind the shrubbery, as is clearly indicated in Universal's "Danger Ahead"*

# Seven Heralded Special Features Announced by A. P. for 1921-1922

Al Lichtman, general manager of Associated Producers, Inc., this week announced the 1921-1922 plans for releases. The contemplated schedule includes seven highly heralded special productions in September, October and November. Each one emphasizes in an exceptional way the policy of Associated Producers of "individually created" productions. The stories are ones with which the producers have been deeply impressed by the qualities they offer for filming purposes.

The single star system was entirely abolished in the casting of them, according to the announcement, thus eliminating any changes in the stories to unduly emphasize any parts. In selecting the casts, however, the utmost care was taken to procure the best talent for the particular roles to be enacted. The result is that many of the pictures have so many prominent players in them that they transcend many "all star" casts.

Mabel Normand and Hobart Bosworth are the only ones given special mention in any of the casts, but among the names assembled are such well-known ones as Lewis S. Stone, Rubye De Remer, William V. Mong, Florence Vidor, Lloyd Hughes, Theodore Roberts, Tully Marshall, Bessie Love and Madge Bellamy.

These seven special productions include one personally supervised by Thomas H. Ince, one by Mack Sennett, two Hobart Bosworth productions made at the Ince studios, one special directed by King Vidor, one directed by Larry Trimble and one produced by J. L. Frothingham.

The J. L. Frothingham production is the first scheduled for release and it will be available for exhibitors early in the fall. Lewis S. Stone and Rubye De Remer, pronounced by Paul Helleu, the prominent French artist, to be the most beautiful girl in America, head the cast. The production is a film adaptation of E. Phillips Oppenheim's popular novel, "Passers-by." Among the other well-known players in the cast are William V. Mong, Kathleen Kirkhan, Raymond Hatton, Walter McGrail and Frank Leigh.

The story deals with an international intrigue intermingled with the machinations of a highly organized band of criminals. The scenic opportunities in the production were splendid and in order to take full advantage of them Mr. Frothingham perfected a process of realism which is expected, by those who have seen the results of it, to revolutionize the present system of lavish productions.

Hobart Bosworth's first production by his own company, "Blind Hearts," is the second of the big specials on the schedule. He has a role of the kind which has made him so popular throughout the country. He is an Alaskan prospector bent upon the avenging of an imagined wrong and the action of the story is at the time of the Klondike gold rush.

Emily Johnson wrote the original story and Joseph Franklin Poland adapted it. Madge Bellamy, the new Ince discovery who made her screen debut in "The Cup of Life," heads the cast which supports Mr. Bosworth and others in it are William Conklin, Wade Boettler, Henry J. Herbert, Irene Blackwell, Colette Forbes and Lula Warrenton. Rowland V. Lee is directing.

### *Mabel Normand Is Star*

Third on the schedule is the production which has aroused exceptional exhibitor interest, for it reunites the two people who co-operated on "Mickey," admittedly one of the biggest box office attractions in many years. It is a Mack Sennett production with Mabel Normand as the star and has been titled "Molly O." Both the star and the director are confident that "Molly O" will eclipse "Mickey" as a box office attraction for it embraces the experience each had in the producing of "Mickey."

Lowell Sherman heads the cast supporting Miss Normand and others who have prominent parts are George Nichols, Gloria Davenport, Jack Mulhall, Eugenie Besserer, Carl Stockdale Jacquiline Logan, Anna Hernandez, Eddie Gribbons and Albert Hackett. F. Richard Jones is the director under the supervision of Mr. Sennett. Mr. Jones directed "Mickey."

King Vidor's initial production for Associated Producers is the fourth on the list. The production was made in the Ince studios. It has been titled "Love Never Dies" and the cast includes Lloyd Hughes, Claire McDowell, Madge Bellamy, Winifred Greenwood, Lillian Leighton and Frank Brownell.

The fifth special, "The Silent Call," is regarded the greatest animal story ever filmed. H. O. Davis is the producer, Larry Trimble the director and Jane Murfin prepared the scenario from Hal Evarts' Saturday Evening Post story "The Cross Pull." "Greatheart," a marvelous police dog, and a she-wolf have prominent parts in the story and the beasts that portray the story are expected to be a revelation to the theatre-going public. The cast includes John Bowers, Kathryn McGuire, William V. Mong, James Mason, William J. Dwyer, Robert Bolder, Nelson McDowell, Ray Howard and E. J. Brady.

The production which Thomas H. Ince has pronounced to be "the most tremendous drama of my career" is the sixth on the list. It is "Hail the Woman" and persons who have read the story regard it as being one which has a strong chance of being accepted as the great American drama. C. Gardner Sullivan wrote it from a theme based upon American womanhood and American morals, and Mr. Ince has assembled a great cast.

The players include Florence Vidor, Madge Bellamy, Lloyd Hughes, Theodore Roberts, Tully Marshall, Charles Meredith, Edward Martindel and Mathilde Brundage. Griffith Wray has been selected to do the directing under the supervision of Mr. Ince.

"The Sea Lion," the second Hobart Bosworth production, is the seventh on the list of specials. It is a story of Alaskan whale fisheries. Emily Johnson wrote the story and Rowland V. Lee will direct. Bessie Love, Emory Johnson, Jack Curtis, Carol Halloway and Richard Morris are among the well-known players who are in the cast.

## Lichtman Opens New Haven Office

General Manager Al Lichtman of Associated Producers, Inc., announces the establishment of a branch office at New Haven, Conn. It was opened on August 2 and is located in the Kilfeather Building at No. 140 Meadow street.

J. Lieberman, formerly a salesman out of the Boston office, has been made resident manager. The new branch office will cover practically the same cities as those which were on Mr. Lieberman's route. George S. Jeffrey, resident manager of the Boston exchange, will retain direct supervision over the New Haven office.

## London Showing

Arrangements have been completed for showing Goldwyn's Rupert Hughes picture, "The Old Nest," now in the seventh week of its prerelease showing at the Astor Theatre, New York, at the Alhambra Theatre, London, England. The engagement there will open on August 29, two weeks in advance of its American release date, when it will be shown simultaneously in 150 cities.

## Soon for Release

A Kineto Review called "The Naturalist's Paradise" to be released soon is, it is said, illustrative of how fascinating the pursuits of college professors engaged in research may be to the general public. This is one of a series of Urban Popular Classics photographed by Maurice Ricker on an expedition sent out by the University of Iowa a year ago.

*MOVING SPIRITS OF THE ASSOCIATED PRODUCERS*

*Reading from left to right they are Thomas H. Ince, Allan Dwan, J. Parker Read, Jr., Maurice Tourneur and Mack Sennett*

# A MAN WHO WOULDN'T FIGHT FOR HER!

*Such Eleanor Winthrop found her husband when the test came, when they were beleaguered in a cabin in the Canadian Woods, the unwilling guests of Jean St. Jean, who knew no law but his own desire ...*

METRO ANNOUNCES

# *May* ALLISON *in* BIG GAME

Portrays with fine sympathy and undeniable power the vital romance of Eleanor Winthrop

*From the stage sensation by* WILLARD ROBERTSON & KILBOURN GORDON. *Directed by* DALLAS M. FITZGERALD

*Jury Imperial Pictures, Ltd. Exclusive Distributors throut Gt. Britain. Sir Wm. Jury K.D.*

# METRO

*Societé Anonyme Français de Films Internationaux. Exclusive Dis. throughout Europe.*

# *World-Wide Distribution By Warren of Nell Shipman's Last Production*

F. B. Warren announces from California, that a contract has been closed with Nell Shipman Productions, Inc., through William H. Clune, president, for the world-wide distribution of a big seven-reel outdoor production, "The Girl From God's Country," written, directed and starred in by Nell Shipman.

"The Girl From God's Country" is, in Mr. Warren's opinion, the biggest of the great Canadian outdoor productions which made Miss Shipman one of the most powerful drawing stars of the screen for the past two years, productions with which the First National organization has shattered box-office records.

Competitive distributors have been bidding for "The Girl From God's Country" throughout the year that was consumed in its production. Acquisition of this important distributing contract by the Warren organization comes about through a long time acquaintance between Mr. Warren and Mr. Clune, one of the veteran and pioneer producers and exhibitors of the motion picture industry. Mr. Clune has faith in the powerful sales personnel of the Warren organization and the business policies of the company.

"The Girl From God's Country" will have its American premiere at Clune's Broadway Theatre, Los Angeles, beginning September 11, for an indefinite run, thereby changing the policy of the theatre. It is announced for nation-wide release on September 18, but will play important releases in other large cities the week of September 11.

Miss Shipman has written and directed, with Bert Van Tuyle, assisting as co-director, a picture of immense scope and dimension.

She portrays a dual role—as Marion Carslake, daughter of an American millionaire, and as Neeka, a girl of the great outdoors, she has two distinct characterizations and personalities. The story deals with the great Canadian outdoors and many novelties aided by animal actors are in evidence.

The acting cast is headed by Nell Shipman. Other screen celebrities included are Boyd Irwin, Edward Burns, Al Filson, George Berrell, Walt Whitman, C. K. Van Auker, Lillian Leighton, L. M. Wells and Milla Davenport.

Announcement is also made by Mr. Warren that the Warren organization will distribute in thirty states of the Union and in Canada the famous W. H. Clune production, "Ramona," and will also handle the foreign sales in all lands of "Ramona" and "Eyes of the World."

The Warren organization has also obtained a four-reel automobile novelty thriller and two-reel novelty, "A Boy, a Bear and a Dog," from Mr. Clune and his allies.

Other announcements of powerful productions of which the F. B. Warren Corporation has acquired the distribution will be made in a few days from California, where Mr. Warren has been watching productions in the making for the past thirty days.

## Discouraging?

In Louisville, Ky., cool weather brought out such crowds to the picture houses every day last week that exhibitors couldn't pack 'em all in. It was discouraging for the theatregoers to have to stand in line before that S. R. O. sign again. And the industry's pessimists have been blaming everything BUT the sweltering heat!

## *New Reconstructed Picture for Clune*

The American Film Company of Chicago announces that the Clune Film Exchange of Los Angeles, has received for distribution in Nevada, Southern California and New Mexico, "Youth's Melting Pot."

This exchange is the distributor of the entire series of reconstructed American features, among which are "From the West," "Virtuous Outcast," "Man from Medicine Hat," "Quick Action," "Sally Shows the Way, "Moonshine Menace" and "High-Gear Jeffrey."

"Youth's Melting Pot" features Mary Miles Minter and is an adaptation of "Youth's Endearing Charm."

## *American Film's Laboratories Busy*

It is announced by the laboratories of the American Film Company of Chicago, that they are having an unusually busy season, due to the increased activity in the production of educational films.

American announces an order that starts out with an installment of 200,000 feet.

## *Bebe Honored*

In connection with a mammoth national Elks' reunion at Los Angeles Bebe Daniels, Realart star, was accorded the unique and distinct honor of being chosen the "Most Beautiful Girl in California," and invited to ride on the Oregon float in the big parade, Elkdom's greatest yearly turnout. She accepted.

## *Four Picture Men Injured in Fight*

Three of the principal players in the Rex Beach production of "The Iron Trail" and Assistant Director Bert Siebel were painfully injured last week in a mob fight staged for the picture at Oreville, N. J.

This mob fight, probably one of the biggest ever staged, turned out to be a real fight because of labor difficulties between the workers of the towns from which the men were recruited, and in the mix-up that followed when they met before the camera, Reginald Denny, Harlan Knight and Danny Hayes were knocked out by blows from axe handles, and Siebel was very nearly killed by a glancing blow from a pickaxe.

## *To Direct Alice Lake*

Maxwell Karger will direct Alice Lake in that star's next Metro picture, "The Golden Gift," a story of Mexico and New York which will be made for the most part at the Hollywood studios.

Production of "The Golden Gift" will be contemporary with that of Bert Lytell's latest screen play, "Lady Fingers," a Bayard Veiller production.

## *Metro Refuses Pre Views of Veiller Picture*

Out of fairness to the exhibitors who have contracted for its releases on the dates set, Metro was forced this week to refuse offers from two motion picture showmen for pre-release bookings of Bayard Veiller's most recently completed production for the screen, "There Are No Villains," starring Viola Dana.

### *Technical Departures*

As in the case of "The Last Card," the May Allison special Mr. Veiller directed previously, this newest of his photoplays displays certain technical departures in direction; and so successful were they that exhibitors witnessing a special showing at the home offices of Metro in New York immediately sought "There Are No Villains" for their houses.

"There Are No Villains" is a story by Frank R. Adams. Mary O'Hara adapted and John Arnold photographed it. The cast supporting Miss Dana in the picture includes Gaston Glass, Edward Cecil, DeWitt Jennings, Fred Kelsey and Jack Cosgrave.

## *Scripts Wanted by Iris Company*

The Scenario Department of the Iris Features Company, 110 West Fortieth street, announce they are looking for suitable stories to be used as vehicles for June Keith and for a series of special productions which this company intends to produce on the Pacific Coast.

FOR LEASE

The Fox Auxiliary Studios

at 54th Street and 10th Ave., N. Y. City

SPACE 85 x 100

arranged so that it can be used for two individual Companies, fully equipped with all new apparatus, machinery, remote control on switchboards, dressing rooms, carpenter shop.

3 Minutes from Broadway
In the Heart of New York

A. S. KEMPNER
Fox Film Corporation
54th St. and 10th Ave. Tel. 6800 Circle

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Treated a Life Sentence Prisoner to His First View of a Motion Picture*

EVERY little while the story crops up of some man who has never seen a motion picture, just as they used to tell of those who had never ridden in a railroad train, but a couple of weeks ago G. D. Gallagher, of the Imperial Theatre, Columbia, S. C., had as his guest a man who was guaranteed never to have seen a motion picture play.

He was Dan Murphy, who has spent the last twenty-five years behind the bars of the prison at Columbia for murder. He was sentenced some thirty years ago, but escaped shortly after and was not recaptured until he was picked up for another offense and put in the chain gang, where his identity was discovered.

### *A Quarter Century*

That was twenty-five years ago and since that time he has been in the state prison, closely watched. He is past sixty, but still hale and hearty for he leads an active life behind the walls, and is in the best of health.

About two weeks ago he expressed a longing to ride in an automobile. He had seen the cars come into the prison enclosure, but he had never ridden in one and Col. A. K. Saunders, the superintendent, promised him that some day he should have a ride and perhaps go to the movies.

### *Gallagher Saw the Chance*

The editor of the Record got hold of the incident and wrote a human-interest story for the front page. Mr. Gallagher saw the item and got into touch with the writer, suggesting that Dan be brought to the Imperial to see "Life," which struck him as being a particularly appropriate title.

At the same time he sent an invitation to Col. Saunders, naming the showing times and assuring him that there was nothing in the play which would be offensive to the old man. Col. Saunders accepted the invitation and Dan, escorted by the Colonel and the Captain of the prison guard, got his auto ride, which wound up at the door of the Imperial as the end of the first lap.

It was a revelation to the old prisoner. It was more wonderful to him than our first pictures were to us, for we have all watched them grow from the old fifty footers, and Dan saw a super-production for his first release.

He asked innumerable questions as to the mechanical details and after the performance he was taken into the projection room and permitted to see the reels go round, though he was unable to grasp the mechanical principles involved.

Then he went back to his cell, supremely happy over his outing.

### *Cleaned Up Space*

And the Imperial collected from a column to a column and a half in each paper of the best sort of reading, in which the theatre and the attraction were prominently mentioned. It was one of the most unique stunts ever given a theatre, and the human-interest side clinched the story and made it stick. It did the house more good than pages of the usual presswork, and the story will exert a pull for months to come, for it links the house to a tale that will be remembered.

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## *Did It With Dolls*

Even at this late day you can put a picture over with character dolls. Harry E. Browne, of the T. & D. Theatre, San Jose, worked it by persuading a store keeper to stock the Jackie Coogan "Peck's Bad Boy" dolls. Then he played up the dolls in his own advertisements, announcing that doll would be given the best impersonator of Jackie to appear at the theatre Saturday morning; the day before the opening.

Not only did the massed children make a great ballyhoo, but each child on its way to and from the theatre was a perambulating advertisement, and as come of the children played around all day in their costumes, it made a lasting stunt.

## *"Earthbound" Wins a Summer Standout*

W. R. Ferguson, the Goldwyn exploiteer, helped C. D. Buss get a standout for an hour and a half at the Strand Theatre, Easton, Pa., for "Earthbound," and the attendance kept up for the four days of the showing.

The chief feature of the display was the huge metal globe Ferguson had built for the Washington showing, and which has been largely used since. This was so large that people had to flatten out to get past it. The fourth day the Fire Department ordered it out, but it had done its work by then.

### *Fun with the Police*

Ferguson got into a lot of jams. He used the pasteboard circles with one letter in each to spell the title. The Chief of Police told him it was against the law, and told him to take them down. Ferguson took an appeal to the Mayor, and the Mayor said he was too busy to give a decision that week, so the paper stood up. As the law was framed to prevent the erection of dangerously heavy signs, the chances are that the appeal would have been sustained.

### *Door Knobs Called In*

On the other hand door knobs announcing that the place was closed because everyone had gone to see "Earthbound" were clearly against the law and Ferguson had to go around and pull them in, but that only helped the advertising. Large black arrows pointing to the house were left up along the curbs. The Chief had grown tired of saying "Don't" to Ferguson. The local paper redlined a thousand copies free, in appreciation of an unusually large advertisement, and the year-old picture made a clean-up in spite of the unsuitable weather.

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*HAVE YOU YOUR COPY OF PICTURE THEATRE ADVERTISING?*

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## *Girls Drove Trucks for "Too Much Speed"*

Nick Ayres, of the Roth and Partington houses, San Francisco, and Wayland H. Taylor, of the Paramount staff, have evolved something to take the place of the traffic campaign for Wallace Reid's automobile pictures. They used it with great success and it is probable that the next Reid picture will be worked with this stunt all over the country.

They hooked the San Francisco Bulletin to a truck driving contest for women, with a prize of $25 and a theatre party to the winner. The girls were first tried out on a side street and then sent through the traffic of Market street for the official test.

The Mack Company supplied a new seven ton truck, and five women qualified for the finals. The idea of a woman driving one of these huge boats was played up by the bulletin and the contest attracted more attention than any recent stunt. The theatre was given half of the huge sign and was well played up in the stories, as well.

letin GIRL
ng
STARTING TOM
California Theatre

THESE GIRLS DON'T LOOK LIKE TRUCK DRIVERS, BUT THEY ARE

*They ran a seven ton Mack truck through the business district and handled the big boat well. Nick Ayres, of the Roth and Partington houses, and Wayland H. Taylor, the Paramounteer, cooked up the scheme for "Too Much Speed"*

# Selling the Picture to the Public

## *Beat an Ordinance on "Too Much Speed"*

Redlands, Calif., has an ordinance against passing out handbills, and another against noisy demonstrations, and three or four more along the same lines. Acting on the suggestion of J. LeRoy Johnston, Los Angeles Paramounteer, C. B. Yost, of the Majestic Theatre and LeRoy Brown, of the Paramount exchange got over considerable of a campaign for "Too Much Speed."

Propaganda stories were run in the newspapers, then the block hands were liberally posted. The police gave permission to distribute rules for motorists, supposedly written by Wallace Reid, and then the Chief of Police got interested and he wrote a set of rules, and the newspaper thought it could beat that and came out with a third set. Between the three, the motorist knows just what to do in any emergency; if he thinks of the proper rule in time.

When the matter got interesting, Paramount was tied up to the campaign, and the result was that the house not only played to capacity but it rebooked the film.

## *Hyman's Novelties at the Mark Strand*

*EDW. L. HYMAN*

This program has been arranged for the Mark Strand, Brooklyn, for the week of August 14, in anticipation that the general strike of musicians in New York City will be terminated before this appears in print. If there is not an early settlement, the overture will be pulled out and a double quartet and a large ballet will be substituted. It is Edward L. Hyman's intention to put into his stage show the money he ordinarily pays his orchestral players, and announcement to this effect is made on his screen and in his newspaper advertising to offset the lack of an orchestra. Meanwhile he is experiencing no difficulty in playing his acts with the large organ, using a grand piano for the single solo numbers.

The overture is Tobani's "A Trip to Coney Island," always a winner with its multitude of trap effects. For a scenic setting he will use a black cyclorama with ground rows showing Luna Park at night with the myriad lights perforated and illuminated from behind with thousand watt lamps in dead white. This will give a glowing mass of color and at the same time illuminate the spangled sky. A moon is hung high in the sky and a ripple effect will be used at the left. Even close to the Island the effect will take hold, but out of town this scene should prove a knockout.

The first film offering is one of "The Adventures of Bill and Bob," "The Fox," and this will be followed by the sure-fire hits of "The Bohemian Girl," which is one of New York's few chances at the standard summer opera season. The selections are "The heart bowed down," "I dreamt I dwelt," "Then you'll remember me" and "Through the World." The setting shows a Gypsy encampment in a wood, with a gypsy van at one side and a tripod and cauldron on the other. Gypsy dress will be used for the singers.

The Topical Review follows, giving place to the prologue to "Wedding Bells," a First National production with Constance Talmadge. This is called "Nuptial Elfins" and the opening of the curtains discloses a wedding bell eight feet in diameter, draped with orange blossoms. The bell is formed of silver tissue, draped over a framework and illuminated with a play of changing lights in red and blue on the silver fabric.

After a chime introduction, the bell will be raised, disclosing three child dancers, who do a brief figure, the screen is dropped and the picture goes on. A 5000 watt lamp within the bell will light the tiny dancers.

Following this William Robys, a Victor phonograph artist, will sing two selections as concert numbers, these being Chiara's "The Maid of Spain" and Ball's "Mother of Perl."

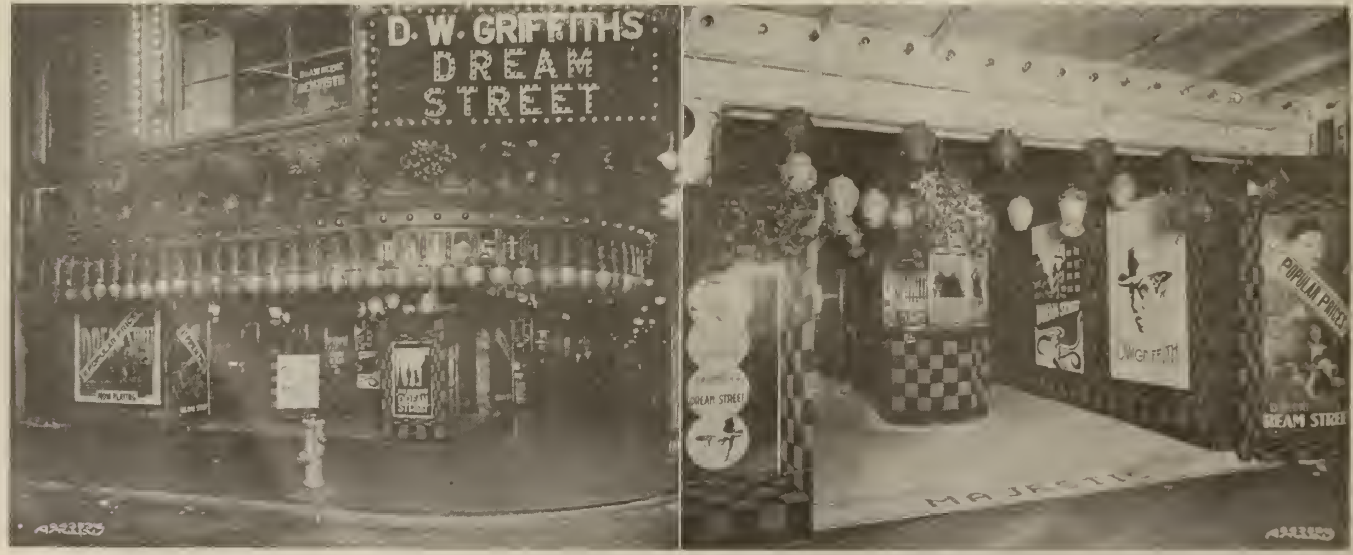
This gives place to Larry Semon in "The Fall Guy" and Fumagalli's "Rustic March" will serve as the organ postlude.

In the event of a continuance of the strike the added numbers will be put in both before and after the feature.

## *Works the Silhouettes for Second Big Kick*

No lobby has attracted more favorable comment than the silhouette effect Frank A. Lacey used on "The Idol Dancer," but he has come back with something even more pronounced in a display at the Majestic Theatre, Portland, Ore., for Griffith's "Dream Street."

This played at one of the legitimate theatres but was poorly handled. Lacey figured that he could put it over and he took it second run. He devised a checkerboard design for his corner lobby, making the squares black and light red, with all of the illumination in cerise, mostly from lanterns, though he also used the silhouette effect on the corner, with two 500 watt lamps back of the designs and behind the city view. The cut shows the begeral effect on the left and on the right is a detail of the lobby shooting from the side not used as the first viewpoint. It is striking, but no photograph can do justice to the lobby since the colors are too nearly of the same actinic value. You'll have to use your imagination, but if you do, you'll make one for your own house. It is a wonder: It helped put "Dream Street" over to second big week—its third in town.



*HERE IS ANOTHER STRIKING DESIGN FROM THE INVENTOR OF THE SILHOUETTE LOBBY DISPLAY*

*He is, of course, Frank A. Lacey, of the Majestic Theatre, Portland, Ore., and this shows his corner lobby done in a checkerboard design of black and light red. It is not possible to get the full value in a photograph on account of the colors, but study the detail design on the left and you will get the idea. On a second run Griffith's "Dream Street" went into a second week*

# Selling the Picture to the Public

WE BELONG TO
THE
BOYS
SEE US AND
AT THE GRAND
TONITE

*HOW A. L. MIDDLETON PUT OVER "DINTY" WITH A PARADE*
*He advertised free tickets for all freckled faced boys who wanted to see "Dinty" and then gave a three months' pass to the most polka dotted of all. It would not be much of a parade in Chicago, but it was a whizzer in De Queen, Ark.*

## Three Months Pass for Most Freckles

A. L. Middleton, who hustled a shack into a regular theatre in De Queen, Ark., put over "Dinty" with a combination freckled newsboy parade. He advertised for all freckled faced kids to come to the Grand at four o'clock, promising them tickets for the First National attraction, and then he organized a parade with the kids and a sign which read that they belonged to the newsboys' trust.

### *Counted the Spots*

After the parade the photographer and the newspaper men counted freckles and the boy who could show the largest number of dots was given a three months' pass to the Grand. And since the editors were the judges, they had to write something in their papers, though it really did not help much, for everyone in town saw the parade, but we never yet saw Mr. Middleton overlook any angle of a bet, and we have been keeping an eye on him for several years, at that. It did help with the out-of-town patrons, and Middleton works to the entire section.

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## Slab Fence Helped Herd Eager Patrons

More than once the Virginian Theatre, Charleston, W. Va., has used a fence effect to get attention for a picture. They might almost be said to have the fence habit. But it works well and when they wanted a mob for Charles Ray in First National's "Peaceful Valley" they made a slab fence with a gate that swung easily upon its hinges. They had to keep a boy with an oil can on the job because the gate was used so much.

If a stunt works and keeps on working, it would be foolish not to keep on using it, so the Virginian uses the idea about every three months or so and always on a subject that will work well with the idea.

It would be a good stunt to work in conjunction with the rear of a house for "Through the Back Door."

## Revived Perambulators

Joe Eyerly, of the Lyric Theatre, Newton, Iowa, played "Twin Beds" lately and made his chief pull with the peramubulating twin beds which worked so hard for this first National when the idea was sprung just after the story was released. It just goes to show that a stunt is good no matter how old it may be. The idea was used nearly a year ago and yet it is still able to fill a theatre and on a hot day at that.

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*Local Advertising—big space and smash copy—will start your season with a bang. Get your local newspapers to co-operate.*

## His Old Uniform Helped Exploit

W. Griffith Mitchell, manager of the Majestic Theatre, Kalamazoo, was a member of the R. N. W. M. P. for five years between 1901 and 1906 and he held on to his old uniform. When Bill Hart's picture, "O'Malley, of the Mounted," came along, Mitchell dug out his old uniform, and sent it around town on a boy on a good looking horse.

### *Played the Races*

They not only perambulated the streets, but invaded the race track, where the Grand Circuit was holding forth, and the rider went around the track between heats. As every post in the grand stand and betting ring had a tack card, there was no lack of a hook-up for the stunt.

It made for business, for it brought the race crowd down to the theatre to help break a summer record. You can't lose Mitchell when he is out after a crowd.

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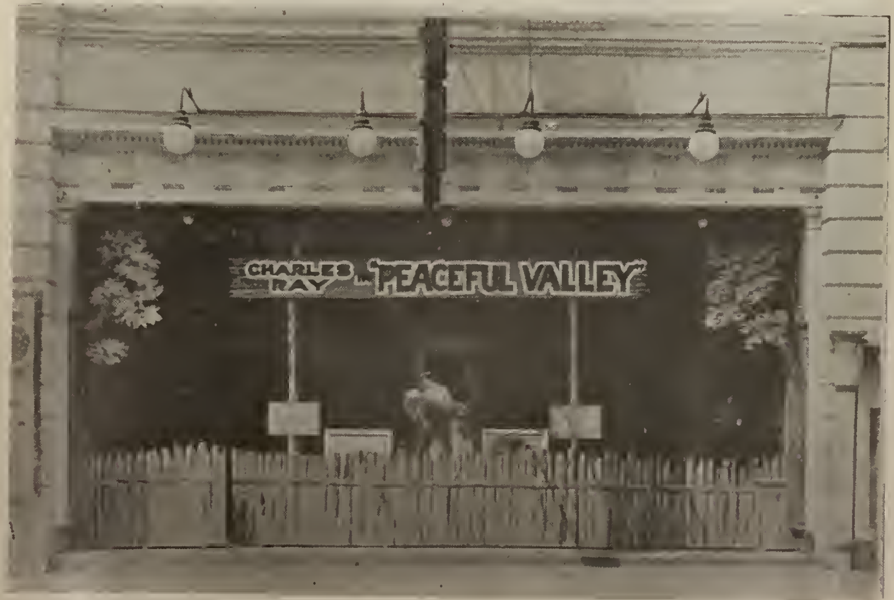
## Doolittle's Campaign

Max Doolittle, the Des Moines Paramounteer, writes that the story of his "Too Much Speed" campaign does not suggest all that he did, and sends in a bale of stuff to show what he did do.

The story was not intended to be a complete report, for this would merely repeat much of what had been done earlier in other cities, and we used only the new angles, but we hate to think of Max sitting in that hot Des Moines office mingling his tears with his perspiration, so we want to say that Max did all that the other fellows did, and invented the wrecked car as his original contribution.

He got more than 3,000 lines in the papers, and the house manager not only says that business was better than it has been since May, but that the noise over "Too Much Speed" helped business in the other houses, because it revived the heat-wilted interest in the pictures.



*ANOTHER OFFENSIVE AGAINST THE WOULD-BE PATRON*
*This is not the first time the Virginian Theatre, Charleston, W. Va., has worked the gate idea for an attraction, but it has always worked well, so they built a new fence and used it for Charles Ray in "Peaceful Valley"*

# Selling the Picture to the Public

## *Ran "Lost Romance" Dancing Contest*

Julian M. Solomon, who is advertising manager for the Central Theatre, Jersey City, and the Lincoln, Union Hill, ran an eleven-day dancing contest at a cost of $300 in prizes and got a business more than justifying the expense.

The contest was open to all residents of Hudson County who were not professional dancers, and the decisions were given in accordance with the applause of those present. For the trials, prizes of $10 and $5 were given, with $25, $15 and $10 in the semi-finals on Thursday of the second week and $50 and a cup for the grand prize on Friday, when the contest closed.

Fred V. Greene, the New York Paramounteer, went over to get the idea to pass along to smaller houses and thinks that it can be done for much less.

It can. You can string it over a five day period with only one cup hung up in a small town or even a neighborhood house. Most of the entrants care less about the value of the prize than the honor. What they want most to do is to show off their accomplishments and the prize is merely the token of their success. You can run it anywhere from $10 up and steal the crowd from the beach dancing pavilion. Ever try it?

## *Mickey Neilan Star Turns Lamplighter*

Hooking "Bob Hampton of Placer" to Harold Lloyd in "Now or Never," the Strand Theatre, New Orleans, one of the Saenger houses, was able to assure its patrons a birthday party of proper proportions. The results were so good that the reels were locked to Prizma's "The Victory Parade" and sent over the circuit, with a hundred dollars in prizes hung up for the best results. The judging is so planned that the small houses have to show results only in prooprtion to their opportunities and so stand an even chance with the New Orleans houses. A general campaign is laid out and sent to all managers and the local man puts on the trimmings to suit his town. The award is made on the relative increase in business, a local Einstein being employed to work out the relativity.

But the Strand got the drop on the others by importing Pat O'Malley, who was one of the stars of "Bob Hampton" and who happened to be working at Natchez on another picture. They brought him down from location, let him light the birthday candles, took him around to the newspaper offices, gave him an auto ride, and showed him to the populace generally, with the result that the out of town managers will have to extend themselves like greyhounds after jackrabbits.

## *"Dangerous Business" Had Private Showing*

H. Simons, who manages the Empress Theatre, Shenandoah, Iowa, has a little house organ called the "Star Light" and in this recently he recited the story of "Dangerous Business" in which Constance Talmadge is seen.

The fact that in this First National one of the big scenes happens in the bedroom of the heroine with the man who she has claimed as husband, was brought to the attention of the Mayor, who had Simons on the carpet. Simons protested that the story was clean and suggested a special showing for the civic and church authorities.

### *Made the Front Page*

The suggestion was accepted and the net result was a three elevens panel on the front page of the local paper in which the story was passed by the authorities, with their individual comments; not always enthusiastic, but none of them disapproving; which was a lot better than enthusiastic approval would have been.

It netted 33 inches of the finest sort of press work, and now those who know are wondering how much of it as planted and how much came from the publication in Star Light.

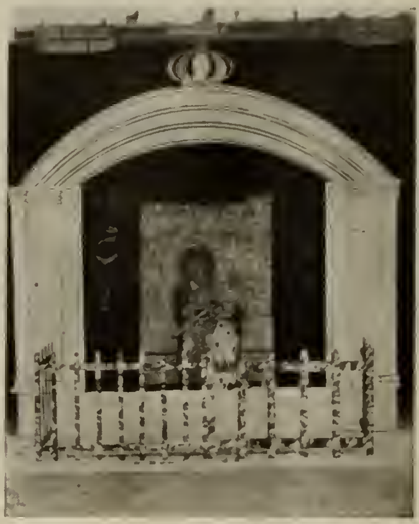
IN PERSON
PAT O'MALLEY
of Marshal Neilan's 4 stars
Bob Hampton of Placer
Star of GO and Get It
Appearing
MON. and TUES. 4-8.30
In honor of Strand's 4th Anniversary
AGNELLY PHOTO N.O.

*PAT O'MALLEY IN WHICH YOU MIGHT CALL A LIGHT ROLE*

*The Saenger circuit brought him from Natchez to New Orleans to light the four birthday candles on the Strand cake. That's Pat playing with matches. The large smile in the highwater palm beach is Maurice Barr, Superintendent of the N. O. houses*

## *"Deception" Display Excited in El Paso*

Getting far afield, Leslie F. Whelan, the Denver Paramounteer, dropped down to the Rio Grande and helped the Palace Theatre, El Paso, put over "Deception" with all the trimmings.



*THE "DECEPTION" ARCH*

The arch and panels are made of beaver board, gilt with a jeweled crown atop. The draperies are of plush with a painted centerpiece and a fender is thrown out to protect the display and also to increase the effect. It's rather a simple stunt, but it drove home the idea of the picture and helped the hot weather business. And the best part is that the display can be used again for something else with slight alteration.

## *Middletown Theatre Gets Local Feature*

The Stratton Theatre, Middletown, N. Y., got a strong local feature during the recent visit of the New York Shriners. Mecca Temple gave a three day carnival in connection with a ceremonial session, and camera men got on the job and recorded the events, which were shown at the Stratton as soon as the film could be finished.

### *Got the Bunch*

As the crowd of Shriners was there only for the last day of the event and all were curious to see what had gone before, they pulled in a good business with "Passion" for the dramatic feature. The First National attraction was advertised on the fair grounds, but the carnival pictures were put over by means of handbills widely distributed.

## *Helping Matinees*

Ever figure on serving water ices at your matinees? Water ice is cheaper than ice cream and more refreshing in summer time. Serve it to the women and kiddies and you can build up this business at a time when you need it most. You don't have to serve large portions, and a couple of gallons will go a long way toward making business in an afternoon. Try it for a couple of weeks.

# Selling the Picture to the Public

## *Star in Bathing Suit Stirred City Fathers*

When Thomas Meighan in "White and Unmarried" was being played at the various Stanley theatres in Atlantic City, Eli M. Orowitz, the Philadelphia Paramounteer, and A. Einstein, the Stanley press agent, collaborated in a stunt that brought columns of publicity.

*JACQUELINE LOGAN*

They dragged Jacqueline Logan, Meighan's leading woman, down to the surf in a bathing suit with a hiatus in the vicinity of the kneecap and then got the officials into an argument as to just how much Miss Logan should pull down or pull up.

It was a hard question for the officials, and they had to look at Miss Logan a long, long time before they decided, but at last the ukase came. She would have to let down her suspenders to make the bloomers cover her kneecaps.

And meanwhile the summer visitors and the residents were all wrought up and there was some talk of running a special excursion from Philadelphia. Now Orowitz is trying to figure if he cannot boom the Sennet bathing girls at Asbury Park and the rest of the Jersey beaches.

## *Made Phantoms Walk at "Witching Hour"*

Benjamin H. Serkowitch, of the Robinson Theatre Company, Peoria, has been at it again.

For three days the newspapers received stories from residents of a couple of ghosts that were walking around the streets, dancing and bumping their removable heads on the sidewalks. They cropped up from different sections, and seemed to be nice, inventive ghosts.

The papers were a bit suspicious, but the stories were good reading and were vouched for by solid citizens, so they ran them.

The police got busy and a panel announced that they would soon find out whether these were real trade union ghosts or just impersonators.

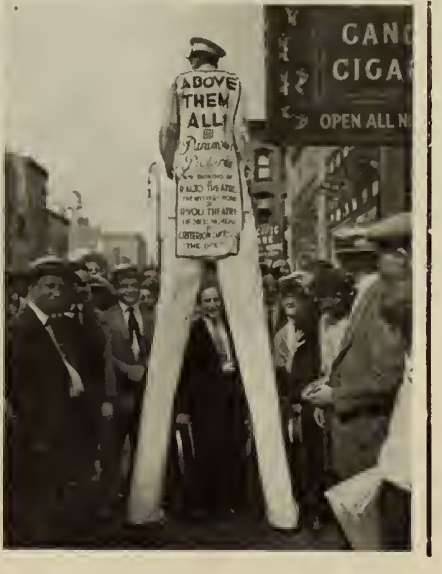
Then the town was told that "Ghosts walk at 'The Witching Hour,'" and the rest was business.

## *Stilted Exploitation for Reisenfield Houses*

Broadway gets them all eventually, but it was a long time getting Fred H. Wilson. You may recall Wilson from some photographs we ran several months ago showing him directing the street traffic in some western town. He wears stilts five feet high.

Fred V. Greene, now New York Paramounteer, brought him on, and we think it was Greene who used him out west. He was a real novelty and was not afraid of the police because he could run faster than they could.

He was given his tryout for the Reisenfield houses, but Greene expects to use him for the neighborhood houses.



*FRED H. WILSON*

## *Ministers Presswork Indianapolis Showing*

The Circle Theatre, Indianapolis, pulled a really good stunt for the First National production, "The Sky Pilot," when it gave a special showing to some forty ministers a few days before the opening.

They all liked the attraction and pronounced it clean and wholesome. Then they were reminded that since the churches were strong in their demand for clean pictures, it might be a good plan to tell when a clean picture was shown, just to prove that there were such.

Several ministers made the picture the text of their Sunday sermons and most of them offered a pulpit announcement.

The pre-showing of a good picture is always good for mention, but Donn McElwaine seems to have pulled more than the usual publicity on this.

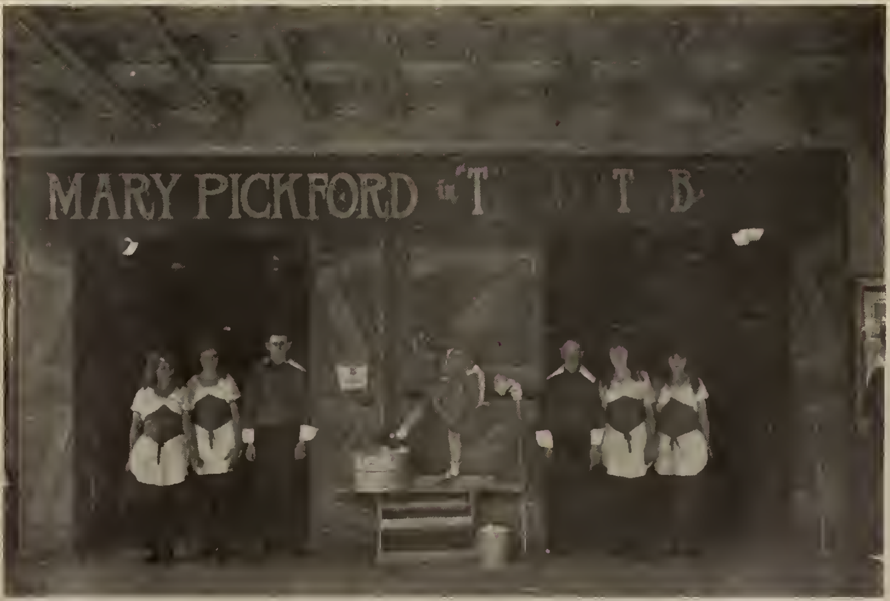
## *Used Belgian Girls Round His Back Door*

Here is another back door stunt for "Through the Back Door." This was fabricated by H. A. Brownlee, of the Queen Theatre, Houston, Texas. The four girls are his ushers, who are dressed as Belgians, and the two men are supposed to be the boys the Jeanue in the story brought to America.

The doors are painted on flats and are not practicable, but the effect is as good, and there is no danger from swinging doors.

The back door stunt is one of the most widely copied ideas in the last year, and it seems always to have worked, but we have been waiting to hear from some manager who put his patrons through the real back door of the house and saved the front for an exit.

Try it. Close the box office with a sign announcing that all must enter through the back door, as Mary did, or sell the tickets as usual and send them around. The former would be the better way with an emergency box office at the end of the alley.


MARY PICKFORD in "T T B

MARY PICKFORD GETS TWO BACK DOORS IN TEXAS

*This display was arranged by H. A. Brownlee, of the Queen Theatre, Houston, and shows the ushers dressed as Belgian girls, while the two men represent the lads Jeanne brought to America with her. It's simple and effective*

# Selling the Picture to the Public

## A "Too Much Speed" Had Wallace Reid

Because the Automobile Club of Cleveland refused to come in on a "Too Much Speed" campaign, the State Theatre had to look elsewhere for cooperation, and found it in the Cleveland Safety Council, which staged a parade. To give the publicity a double edge, the twenty-five cars were loaded with orphans.

A storm came up and the cars were parked in the sacred Public Square, along with the three trucks which carried the advertising, and all Cleveland gasped, for a nice way to lose money is to park your car in that selfsame spot.

Judge J. P. Dempsey, of the traffic court, who is trying to beat our own Fred House as a fine-flinger, made a three minute talk each afternoon and evening of the run, and hundreds of his victims came to hear him say "Too Much Speed" without adding "twenty-five dollars fine." It was a real and pleasing novelty. As though the gods had not been good enough, it was learned that Wallie Reid himself was on his way west, and he was persuaded to stop over for a personal appearance the opening day.

Right in the middle of July the house played to a standout all day long, and a lot of people had to be content with seeing Wallie hop into a borrowed car and ride away from the theatre, but they came back later in the week for a more successful try at the show.

Now the Loew management in Cleveland feel that there is a midsummer Santa Claus.

*WALLACE REID'S OVERFLOW MEETING IN CLEVELAND*

*It looks as though Wallie just came out of the theatre and stepped into his car, doesn't it? Well, if you think that's all drop out to Cleveland and talk to the coppers who worked twenty minutes to dig a hole in the crowd for the photographers*

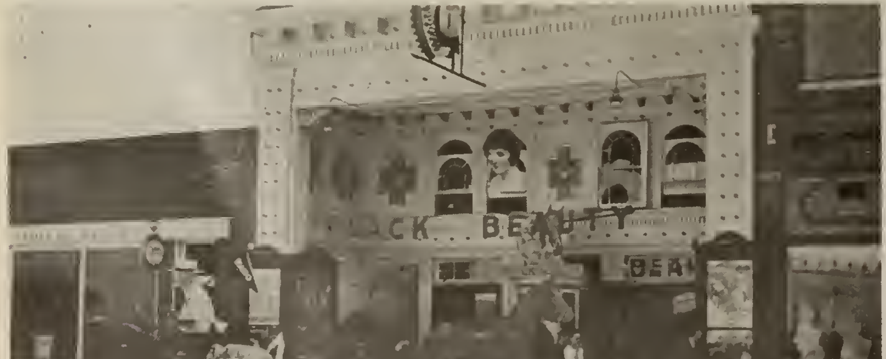
## Double Exploitation For a "Black Beauty"

It is not an easy matter to warm up enthusiasm, but it can be done. Earle P. (Buzz) Briggs, of the Rialto, Sterling, Colo., had "Black Beauty" booked and the town all excited over its coming. Then the Pueblo flood came and the film didn't—just simply didn't. Sterling is in the Pueblo district and there were no trains. Sterling was not flooded, but it could not get supplies.

But Briggs felt that there was money for him in the picture, so he assigned another date and started in all over again, working harder than ever to build back, plastering the town with twenty-four sheets, getting out special throwaways, using the regular heralds and parading the street with a boy on a black horse, while a cutout formed the central figure in the lobby.

He worked so hard that he almost oversold the show, for it was hard to take care of all who came, and he got back a profit even when he figured in his double advertising campaign. There's nothing of the quitter about Briggs.

*Don't ask the local paper to do you a favor in coming in on a contest stunt. Be confident and take the position that you are giving a little more than you receive. Confidence in the merit of your scheme is half the battle. Value your own offer.*



*A SECOND-TIME EXPLOITATION FOR "BLACK BEAUTY"*

*The first time Buzz Briggs exploited the picture the film did not arrive on account of the flood at Pueblo, which tied up the railroads and prevented delivery to the Rialto, Sterling, Colorado; but Briggs made a second attempt and pulled them in*

## A Ten Dollar Raise Decided by Contest

Los Angeles papers are strong for contests, and they could have a new one every day if they listened to all the press agents, but they are getting choicy and want only the best.

But they want the good ones, and welcomed the tie up with the California Theatre on "The Ten Dollar Raise," the Peter B. Kyne story done by Associated Producers.

For two weeks readers were invited to send in letters telling of acts of courtesy in Los Angeles stores which they felt entitled the clerk to the ten dollar raise. A prize of $25 was given the writer of the winning letter and two passes to the author of the best letter daily.

### Clerk Got Real Prize

But the novelty in the contest lay in the fact that the clerk mentioned in the winning letter received a ten dollar raise for ten weeks, and discourtesy was unknown in Los Angeles during the period of the contest.

Now if someone will write a story and call it "The Quick Telephone Connection" there will be another good chance. Meanwhile try this stunt when you play "The Ten Dollar Raise" even if you have to cut down the "raise" to a single week.

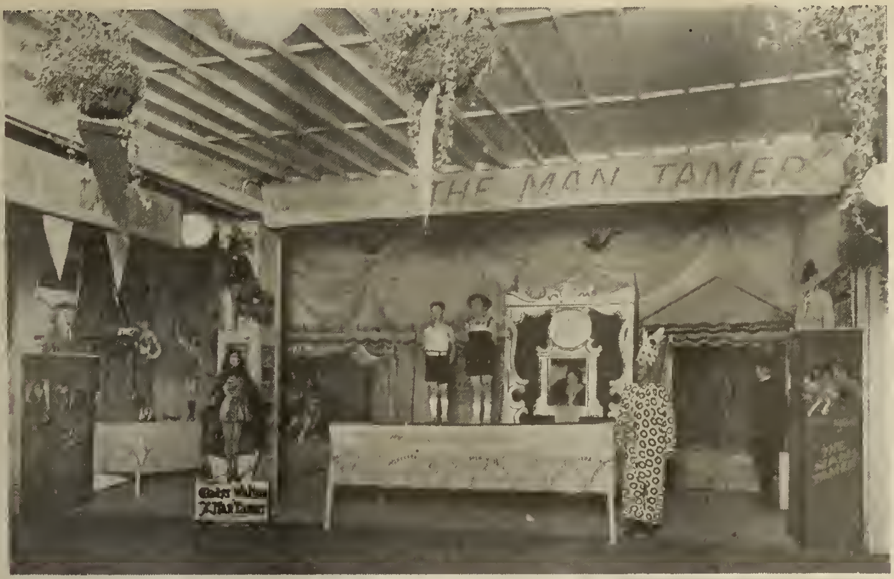
## Second Hand Shoes for Paramount Week

William N. Robson, Pittsburgh Paramounteer, is sending horseshoes to the managers in his district with a card attached reading "Hang this horseshoe in your box office for good luck. Book Paramount pictures fourth annual Paramount week, September 4 to 10, and you'll have good luck all year." The back is printed up with the free accessories list.

It will be recalled that some time ago Robson engineered a stunt for a house opening where small boys were admitted on presentation of a good luck horseshoe, and several hundred shoes were turned in.

If we were given three guesses, we think we could guess where Robson obtained his supply of shoes.

# Selling the Picture to the Public



THIS IS ALMOST THE LIMIT ON REAL CIRCUS ATMOSPHERE

*C. C. Prott, of the Strand Theatre, Tacoma, used a lot of cutouts to supplement his real clown and boy and girl acrobats for Gladys Walton in "The Man Tamer." That glimpse into the tent on the left is a Universol six-sheet. It works in well*

## Played Circus Hard for Gladys Walton

Realizing the especial value of the circus suggestion in the lobby for summer business, C. C. Pratt, of the Strand, Tacoma, went close to the limit in putting over Universal's "The Man Tamer," with Galdys Walton.

He boxed in the ticket window with a wagon painting and then backed the lobby with a painted tent, with a main entrance where the ticket taker stood. At the left the exit door was painted to suggest the raised canvas with a glimpse of the tent, with Miss Walton beating down a lioness. This was the regular Universal six sheet with the lettering painted out.

On one side he showed the regulation sideshow freaks and at both corners were painted barkers. A clown acted as lobby man and a pair of kids did acrobatics on a raised platform when it was desired to gather the crowd. A cutout from the three sheet gave Miss Walton a place in the collection and cleaned up the coin. All he needed for a full show was a lemonade stand, a "grease joint" and a couple of pickpockets, and he felt that he could get along without these.

## Made Scooter Track for "Peck's Bad Boy"

Appreciating the fact that if they could sell Jackie Coogan in "Peck's Bad Boy" to the children, they could get the older people, the management of the Wigwam Theatre, San Francisco, rigged a scooter chute in front of the theatre, and got all the kids in town.

The track is merely a scenic railway built of planks more or less on the lines of the familiar scenic railway. The terminal is a lamp post, padded with a mattress, and the starting point is stage managed by one of the house employees. trips are at passengers' risk, but there were no accidents, and the stunt brought in more newspaper work than more ambitious but less novel ideas would have yielded.

The picture does not show the crowd the stunt drew. It took two policemen to push back the curb gallery so the photographer could get a decent shot, and the crowd stuck around all the time the scooter was scooting. This is going to come in handy for you some time even though you may not have this First National attraction booked.

*We are still hearing from the man who is waiting until he can do something original before he starts in to exploit. The undertaker gets most of these men long before they come to the point of getting an original idea. If you can't think of something, use a borrowed idea and soon you'll be able to "roll your own."*

## Sold "Buried Treasure" On Spiritism Argument

It's too hot out in Wichita, Kan., to go on a search for buried treasure, so something else had to be done when the Marion Davies production of "Buried Treasure" came to Stanley Chambers' Palace Theatre.

Chambers put it up to John P. Goring, of the Kansas City Paramount first-aid station, and Goring came down and hooked a paper onto a discussion on spiritualism, in connection with the previous life angle of the story.

### *Got Professionol Men*

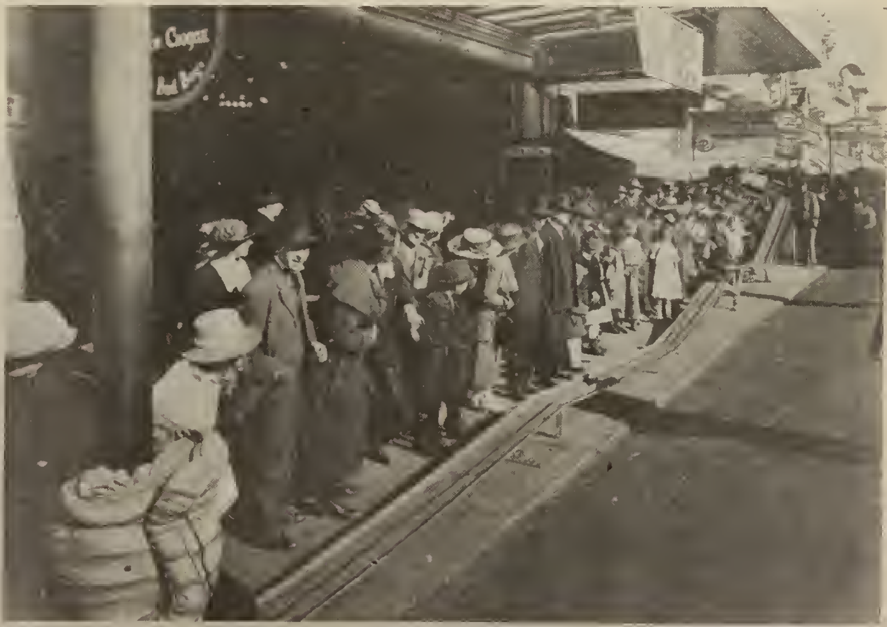
It took hold and pretty soon the arguments for and against came rolling in to the ppaer, and the $25 prize was a secondary consideration to most of the correspondents. Ministers spoke of the discussion from their pulpits and then sat down and wrote letters; physicians told their viewpoints, and altogether it was one of the jazziest symposiums you ever heard about.

And then, of course, they had to go and see the play, which is what Goring was working for, and Stanley Chambers looked at box office report and admitted that it was a nice job of work. Just goes to show that there is always more than one method of taking the hide off a cat without resorting to dynamite.

## Now He's Sold

August Ilg, of the Wonderland, Lorain, Ohio, is sold on press book stuff. He wanted to put over Connie Talmadge in "Lessons in Love" and he didn't want to spend more money than he would take in. He picked up the press book and decided on the "Venus de Smilo" doggerel he found there.

He ran it just once, but it turned the trick, and now Ilg saves his press books instead of feeding them to the waste basket. He feels there is something in them that is worth while to him. Usually there is, but a lot of people still wait to be converted.



SHOT THE CHUTES TO SELL THE SEATS IN SAN FRANCISCO

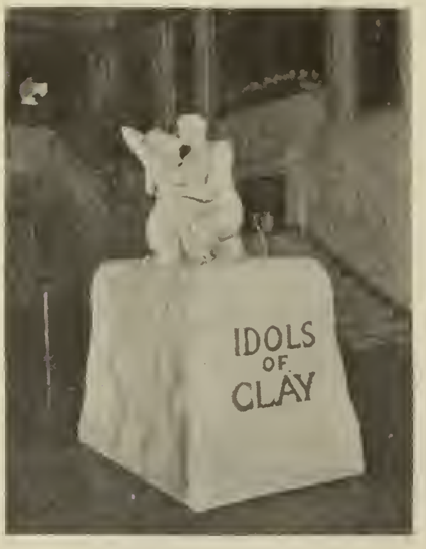
*This is easier to make than it looks, and if you can figure out a better ballyhoo just send it in. It was built in front of the Wigwam Theatre, San Francisco, to put over Jackie Coogan in "Peck's Bad Boy"*

# Selling the Picture to the Public

## *Reproduced a Classic for "Idols of Clay"*

Clancy is manager of Poli's Capitol Theatre, Hartford, and Poli knows how to pick men. The fact that he is a Poli manager tells that he is good, but Clancy seems to be a Poli star.

He is always on his toes for exploitation, but his stunt for "Idols of Clay" will stand a lot of competition and still win.



*CLANCY'S LOBBY FEATURE*

He had "Idols of Clay" for a three-day run lately, and he was intrigued, as the novelists say, by the reproduction of Rodin's "The Kiss," on the front cover of the plan book. He had this reproduced in clay in heroic size, the figures, with the pedestal, standing about twelve feet high. This was placed in the lobby of the handsome theatre, the clay being painted to simulate marble. It was a rather daring group for a New England town, but it was a classic and so well done that the strength of the pose deprived the group of the raw suggestion of nudity, and the exploit kept business almost to the winter level for three days.

We are wondering if Poli himself did the modeling. He was a sculptor—and a good one—before he became a theatrical manager. This beats the clay statuettes, used in Texas and Seattle on the same subject, and was good enough to make the photogravure section of the local Sunday paper.

Clancy can go to the head of the class.

## *It's Still "Earthbound"*

"Earthbound" is still sticking around, as the title suggests, and they put it in at the Queen Theatre, Wilmington, Del., lately and it knocked business for a goal, doing the best week since the first appearance of hot weather.

Oscar Ginns and Elia Wetsetin, of the house, worked in with W. R. Ferguson, of the Goldwyn staff, and they made it hum. The big tin globe, which Ferguson used through the Washington district, was sent for, and put over the lobby and tied the Evening Journal to the free-tickets-in-the-classified-ads stunt, giving out about half a dozen pairs of tickets a day. The names were not sunk but were run as special ads on the lines of "If Miss Josie Blank will call at the office of the Journal she will receive two seats to "Earthbound" at the Queen Theatre.

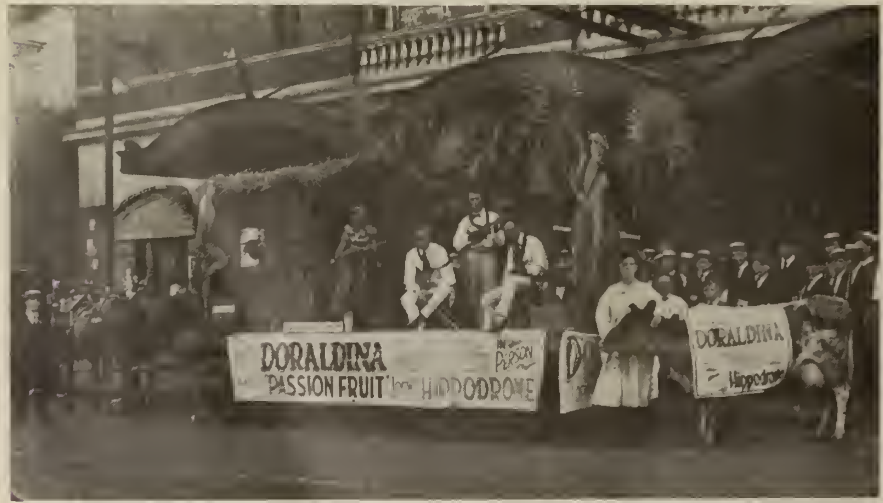
### *Used Phonograph*

Then a special production stunt was tried, with circles of lighted gauze on either side of the screen instead of the original pillars as used in the Rothapfel production, and in place of the hidden singer when the shooting occurred, they used a phonograph with Caruso singing Massenet's "Elegie" with 'cello ogligato, and it did better than any local singer for they could regulate the tone volume.

It's still "Earthbound" but it is not tongue tied.

## *Still on Windows*

Harry Swift, the Washington Paramounteer, got five windows in for the Rialto Theatre, Roanoke, Va., for "Too Much Speed." That isn't much for Swift, but it was a lot for Roanoke, and it's the town that counts.



*HOW A FREE LANCER DOES PUBLICITY IN BALTIMORE*

*This is a sample of the work of Hartlove, of Baltimore, who seems to be the first of the independent exploitation men. He free lances for local houses and plans and builds his own displays. It's an idea for other cities*

## *Borrowed a Convict for Meighan Picture*

When H. Williams, of the Family Theatre, Philadelphia, played "The City of Silent Men," he enlisted the aid of Eli M. Orowitz, the Paramounteer, and Orowitz went out and borrowed a real, sure-enough convict for a lobby display. A cell was built in the lobby and a six sheet was used for a back wall while a cut-out policeman gave an added touch to the display.

*OROWITZ'S BORROWED CONVICT*

The news that a real, sure-enough convict was on display was flashed through the neighborhood and a live elephant would have gained no more attention and could not have pulled more people into the house.

According to the story, the convict gave his parol for the chance of enjoying the fresh air and good eats. If it really was a convict under sentence, this stands a record, but—well we used to be a press agent, too.

## *Throwing the Bull*

Russell Austen, of the Victoria Theatre, Philadelphia, put over "Gypsy Blood" with life sized cutouts of a charging bull and the figure of a matador. This was backed by a fence of red and yellow bunting, to further add to the color of the display, and the lettering told that this was Pola Negri in her second "international" photoplay. It did not cost much and it drew a lot. With a little effort the bull and matador can be animated with tossing head on the former and a thrust of the sword in the hands of the bullfighters.

## *Comedy Week Paid*

G. H. Foster, of the Marion, (Ind.,) Theatre, put on a comedy week for the last week of July, starting off with the De Havens in "Twin Beds," and he reports that a week of all light entertainment brought out an unusual attendance for that time of year. Just as many towns used to have a season of light summer opera, the comedy appeal goes when the weather gets warm, and it will pay not only to have an all-comedy week, but to make a majority of the bookings from the lighter offerings.

# Selling the Picture to the Public

## Worked on Taylor Plans for Lobby and Devised a Pleasing Effect of His Own

JOHN W. CREAMER, who is projectionist at the Orpheum Theatre, Atchison, Kans., writes that he had very good luck adapting the plans of O. T. Taylor to his lobby displays, but he also seems to be able to get up his own ideas. He worked the Taylor scheme for "The Last of the Mohicans" with cutouts surmounted by artificial flowers, the cutouts showing the colonial groups.

For "The Love Special" he removed the dome from the box office to get a level space, surmounted this with a cutout, prominently lettered, and at the base he ran a bannered three-car electric train which ran on a circular track and crossed a bridge just in front of the cutout. He paid for the train with a slide.

### *Pulled Them Over*

The effect of the display was to pull the people from across the street, for a moving object always possesses a fascination, and the appeal of the toy train is stronger than that of most moving objects.

This got the crowd in, but the record was hung up by "The Last of the Mohicans," which was played with a prologue and which brought S. R. O. business for two hot days at an increased admission.

### *A Pickford Stunt*

But about his newest stunt was worked for Mary Pickford in "Through the Back Door." For this he also used the top of the box office for a cutout stand, but this time he used a cutout from a three sheet, mounting it and then cutting to a lily shape, painting the background a dark green and lining to give the flower suggestion.

About a foot in front of this he mounted the title sheet, also of beaver board, boxing in the sides and back, and in this trough he placed a number of red lamps, which were on permanently, and one 500 watt white light on a flasher socket.

### *Gained Dual Effect*

The white light was strong enough to kill the red, and the effect was an alternate red and white flash on the cutout, worked with a single socket. There was no intermediate period of darkness as sometimes happens when two flashers are used. The red light was on all of the time and showed the moment the white went out.

This is a good effect and one we do not recall having seen before.

### *Not Keen on Names*

And Creamer has declared war upon the studio directory which accompanies most films. When he receives a reel he amputates everything between the main title and the first scene. You are told the picture you are going to see and then you see the picture. You do not have to read over the entire technical pay-roll before the first scene flashes. A cast is retained, but never the rest. This event holds good for announcement slides, for where they contain a lot of useless information, patches of lantern slide binder are pasted over before the slide is used to give just the star and title in addition to the playing date.

### *More Than That*

Creamer says he is just a projectionist who dabbles in exploitation, but we think he is an exploitation man who does projection on the side, for he rounded up nine windows for the "Mohicans" while he didn't happen to be doing anything else. We think Mr. Ingledue, his manager, summed it up when he told him "Any fool can pack them in in winter, but when you can pull them on the hottest day of the year, you are doing something."

## Taylor's Odd Treasures"

Wayland H. Taylor, San Francisco Paramounteer, staged a buried treasure stunt at Oakland when the Marion Davies story played the New Mission Theatre, working with the Daily Post.

Three chests were buried and in them were, among other things, a three months' course in a business college, a dozen bottles of champagne cider, five dollars toward a vacuum cleaner, $5 toward a savings bank account, $25 on a washing machine, ten ice cream bricks, $5 work of barbering, 10 tamales, a cake, a box of chocolates, several merchandise orders and three orders for classified ads in the Post, as well as tickets to the Franklin and Kinema theatres.

It was three days before the first chest was discovered and the stunt ran all the week, though 500 actively engaged in the search and the "gallery" was a large one.

## Chalked Entire Town for "Peck's Bad Boy"

Knowing boy psychology gave Steve Willitt, of the Liberty Theatre, Astoria, Ore., a big shove for "Peck's Bad Boy."

He knew that boys like to scrawl on walls, and he knew that this sort of thing would be good for this First National, so he gave half a dozen kids a lot of colored chalks, a pass, his blessing and the suggestion that they go out and tell the world.

They did. Inside of a day there was not a decent surface in the entire town that was not scribbed up with some message about Jackie Coogan and his play, and the whole town knew what was coming to the Liberty.

This is a just once stunt and works best for a kid play, but it works powerfully that once, so save it for a day of need.

## Pulled Beach Dwellers Into His Town Show

Steve Willitt, of the Liberty Theatre, Astoria, Ore., knows better than to try and keep the people away from the beaches in hot weather. He knows that the townie is headed hell-bent for salt water, and he won't hang back to see the six best sellers on a single program, so he doesn't try to hold them. Instead he goes down to the beaches and tries, with better success, to lure into town those who are spending the summer in cottages.

They are lying around the beach all day and when evening comes they are apt to feel as though they would like to go somewhere, so they pile aboard the car and run into town for the show. This more than takes the place of the lost trippers and keeps Steve on a level keel from a box office point of view.

## Made Good and So—

One of the best features of a big exploitation stunt is the after results.

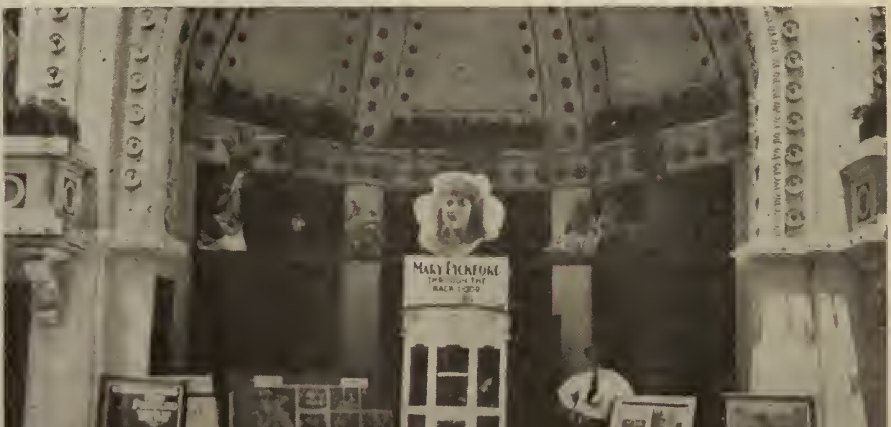
Rick Ricketson, Salt Lake Paramounteer, tied up Waikiki Beach Lagoon with the Paramount-Empress, as recently described in this paper, with such good results that the house now enjoys the privilege of two permanent locations.

One is in the swimming pool, as shown in the recent large cut, and the other is at the base of the band stand in the dancing pavilion, where they catch all who do not see the swimming pool sign.

The net result of this publicity will be far in excess of the special day drive, yet it would not have been possible had not the drive brought the park such a tremendous business.

A good exploitation man does not work for the day, but the season, and Ricketson works on that theory and gets results which count.

*This cut just below shows one adaptation of the O. T. Taylor lobby displays. There are hundreds of combinations to be made from the work he has already shown, and more to come. Don't be ashamed to use another man's ideas if they are good. You can't think up all the good ones yourself.*



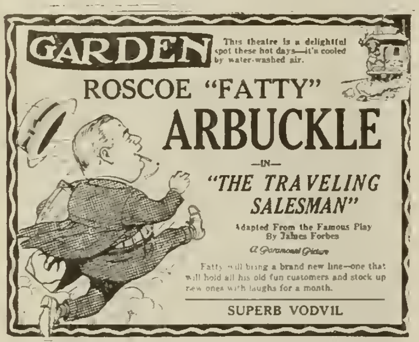
*HERE IS A NEW EFFECT FROM A PROJECTIONIST EXPLOITER*

*The cutout of Mary Pickford in "Through the Back Door" was cut out and painted up to suggest a face in a lily. Fixed red lights and a 500 watt white flasher gave a two color flash from only one socket. John W. Creamer's idea*

# Selling the Picture to the Public

## *Cartoon Style Ads Work for Arbuckle*

This three seventies for Fatty Arbuckle in "The Traveling Salesman" from the Garden Theatre, Baltimore, is a good example of the cartoon style advertisement. It works well for a star whose personality is sufficiently strongly marked to lend itself to this style of announcement. It is one of the best ways of putting Fatty over, and the sketch works further in that it links up with the title. The text is well written, and all told it is one of the best examples we have found from Baltimore in some time. The theatres there do not seem to be working as hard as they did and the standard has fallen perceptibly, but this shows what they can do down there when they put their minds to the work.


GARDEN

This theatre is a delightful spot these hot days—it's cooled by water-washed air.

ROSCOE "FATTY" ARBUCKLE

—IN—

"THE TRAVELING SALESMAN"

Adapted From the Famous Play By James Forbes

A Paramount Picture

Fatty will bring a brand new line—one that will hold all his old fun customers and stock up new ones with laughs for a month.

SUPERB VODVIL

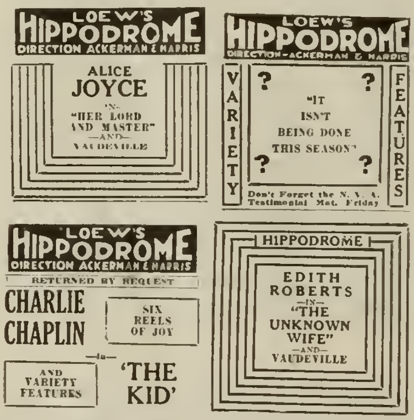
*THE GARDEN CARTOON*

—*P. T. A.*—

## *Making Small Houses Work Heavy Selling*

Tom W. Bailey, of Loew's theatres in the West, sends in some samples of the work done in San Francisco, from which we have selected four for reproduction. He writes: "Owing to the high amusement rate, most of the theatres use but two inches daily, the combined displays giving each newspaper about two columns each day. It is on account of this large amount of space, with the ads packed closely together that we are forced to figure out unique designs that will catch the eye of the reader."

Most of the houses take their two-inch space and get the blackest type the cases will yield in the desired sizes. Bailey, on the other hand, trusts largely to rule work, though now and then he will use a small sketch. The sketch affords a fine offset, but the rule work is as effective and where the other houses do not affect the style, the result is individual. All four of the designs shown are good, but we think that in the upper left hand corner is the best because it lets in the signature plate, gets the desired individuality and yet throws the text into prominence. It is good, but it cannot be used all of the time, and so Bailey works to get a change of design. The problem of selling a show in a space two inches square is a delicate one. Almost anyone can take a quarter of a page and put it over, but when you have to fight a lot of similarly sized advertisements and do all your work in close quarters, the nicest sort of figuring is required, and we think that Mr. Bailey offers a neat solution of the problem. He has to sell a vaudeville show as well as the pictures, but the vaudeville is not much to brag about, and he concentrates on the picture offering. Seen by itself, the Chaplin space appears to be the best, but the trouble with this is that it is more like the other spaces than the six line panel for Edith Roberts, just alongside. But with Chaplin the big idea is to get the name over, and this is done, and done nicely, and the space can go out and fight the rest of the page. With a star less popular, or with an all star cast, where the title must be the selling point, the rule work yields a better result under the circumstances. Those Franklin line ads for the Shea houses form the real solution of small spaces, but there is not one manager in a hundred who can approximate the results Mr. Franklin gains with the artist he can command, and the Shea spaces are reproduced more for their educational value than for immediate results. On the other hand Mr. Bailey not only keeps himself independent of the artist, but he is doing something that even the small town compositor can do. Whether he will, or not, is another question, but he can be made to do it if you kick long enough. Space in the San Francisco papers used to cost around $7 an inch, or fifty cents a line. Whether or not there has been an increase lately, we do not know, but even the fifty cent rate counts up when several newspapers must be used, and we think that Mr. Bailey deserves a vote of thanks for this useful contribution. If you cannot afford an artist and want something distinctive, rule work is the next best bet, and here are four excellent studies to pattern after.


LOEW'S HIPPODROME
DIRECTION ACKERMAN & HARRIS
ALICE JOYCE
—IN—
"HER LORD AND MASTER"
—AND—
VAUDEVILLE

LOEW'S HIPPODROME
DIRECTION—ACKERMAN & HARRIS
VARIETY
? ?
"IT ISN'T BEING DONE THIS SEASON"
? ?
FEATURES
Don't Forget the N. V. A. Testimonial Mat. Friday

LOEW'S HIPPODROME
DIRECTION ACKERMAN & HARRIS
RETURNED BY REQUEST
CHARLIE CHAPLIN
SIX REELS OF JOY
—in—
'THE KID'
AND VARIETY FEATURES

HIPPODROME
EDITH ROBERTS
—IN—
"THE UNKNOWN WIFE"
—AND—
VAUDEVILLE

*FOUR OF THE TWO INCHERS*

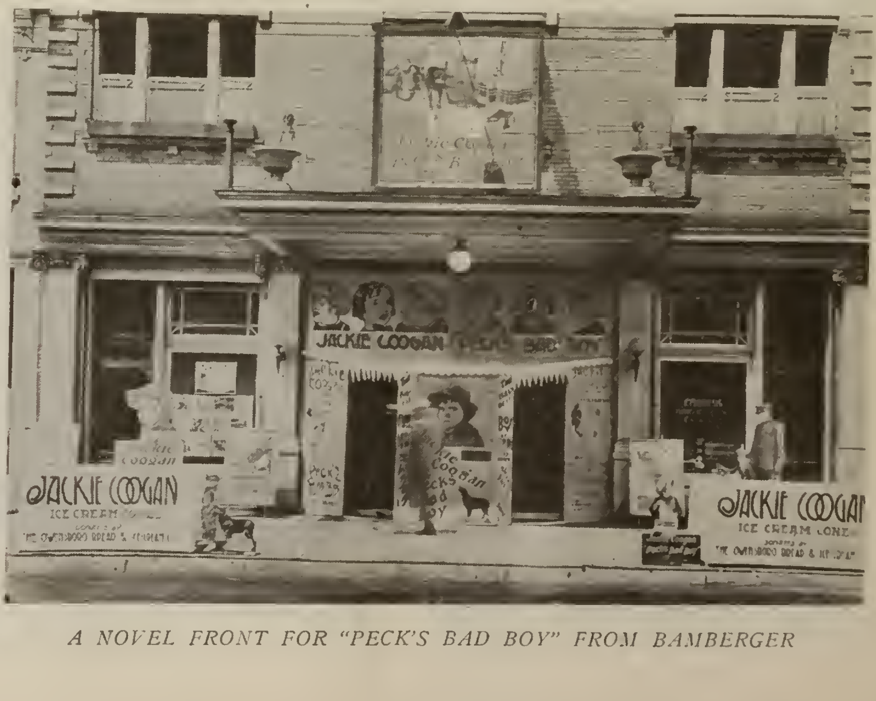
## *Sold the Tickets and Gave Ice Cream Cones*

Putting over "Peck's Bad Boy," the Empress Theatre, Owensboro, Ky., gave an ice cream cone to each youthful patron. The cones were donated by a local company in return for the advertising they received. They gave away a lot the day of the stunt, but the kids are still demanding "Jackie Coogan" cones instead of merely asking for "a cone" when they patronize the confectioner. Manager Bamberger did a cleanup business and has the cream company ready to try something else when he wants to offer a suggestion, for this idea went over all right. He also used a false front for his lobby, done to suggest that some active boy had turned sign writer, and this gave emphasis to the style of the feature. This front idea is distinctly good, not only for "Peck's Bad Boy," but for "The Old Swimmin' Hole" and perhaps other titles. Mr. Bamberger is using a lot of cutouts in his front decoration, and finds that they pay for the trouble they entail.

—*P. T. A.*—

## *Max Doolittle Tries for Novelty Effects*

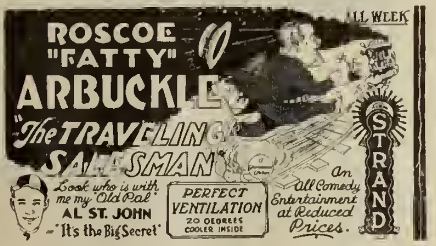
Max Doolittle, Paramount exploitation man in Des Moines, is trying to get something new in effects. No one ever got anywhere without trying and Max has been doing a lot of experimenting since we had a little chat with him during the Shrine Imperial Council meeting in June. But we think he is getting too far away from conservative rules in his trying, and he must get rid of the idea that he can ever get good results from broken lettering. About the best he has done is a five sixes for Arbuckle in "The Traveling Salesman." He sends in only the engraver's proof on this, and we cannot see what he got in the paper, but we don't altogether like his handling of black and white. The idea of the black smoke from the train forming the background for the white lettering is good, if the lettering is large enough and the white stays white. In this case we imagine that most persons got the name of Arbuckle from that portion which is against the black ground. They will supply the missing letter, though it would have been better to have pulled



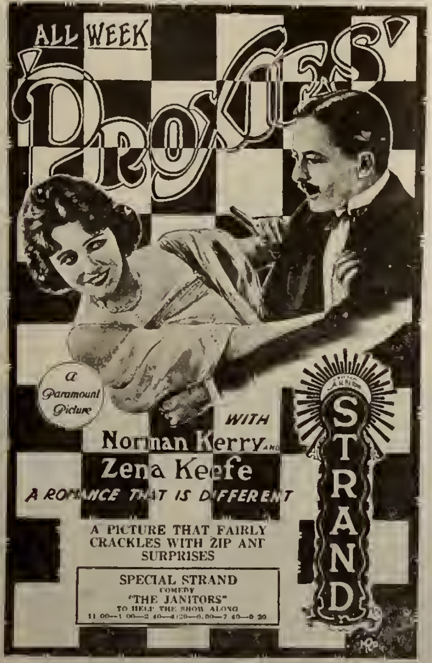
*A NOVEL FRONT FOR "PECK'S BAD BOY" FROM BAMBERGER*

# Selling the Picture to the Public

in the letter until the entire name was against the black ground with some black to spare at the right. The name gets over fairly well, but the title is a piebald, and we never did admire that style of stuff. The big points in any advertisement are the star, the play, the house and the date. These four things should be put over so plainly that even the man who does not intend to read the advertisement cannot pass it without getting the message. The man who is *looking* for the advertisement is half sold before he gets there. You've got his money in the box office, only he has not brought it down yet. The man you most need to reach is the man who doesn't give a whoop about the pictures and doesn't intend to come, but in looking over the paper he remembers that "The Traveling Salesman" was a darned good play, and he thinks he would like to see what they did to it in the films. His contribution to the box office is like finding money, and he is the man whom you most want to reach, but you won't reach him unless you can sell him, and you have to speak quickly. He is not going to puzzle over a half white-half black title. And for the same reason it is best to have star and title alike in all white or all black, so they will be read as a whole. If all of the star and title had been pulled into the black, the result would have been better. This is a better advertisement than a lot, but we take it that Doolittle is after the best. He does much worse in the second example, though he seems to think that it got over, and writes: "I made this one for an experiment, just to see how it would turn out, and whether it was legible after it got into print. I think, using the checkerboard the way I have, in a case of this kind, that it works out O. K." We'll give him three more guesses for his first guess is all wrong. He got a good black on this from the paper, but it is almost impossible to get the title without long study, and no line should ever be broken into two colors. The checkerboard design is striking in the extreme, as witness the Lily cup advertising, but it should be used for a background and not for lettering, though in a very large size, where each letter is not less than three-fourths of an inch high, it is possible to get an effect using one letter in each square, alternately black and white. It is not good, but it will get over, but this black and white effect is not to be commended and the mortise at the bottom is about the best seller. You can read that. We think that Mr. Doolittle is working from the wrong end. It would be better to start with straight type, or lettering in imitation of type and then gradually work up to handling black in the mass, proceeding cautiously and stopping before it becomes too extreme. He can get good type work, for he sends in a capital all type on "Sentimental Tommy" in which the message gets over in a flash, and since he can get good type work we wish he would try starting with type and seeing what he can do with an attractor around the type, or with mortises. We feel that by fall Max is going to show some great stuff for he really wants to know, and we think he will profit by what he learns. He is just this side of big things and if he keeps on he is going to land and become as expert with advertising spaces as he now is with exploitation. That's one reason we are willing to give him the space. He is worth while.


ALL WEEK
ROSCOE "FATTY" ARBUCKLE
The TRAVELING SALESMAN
Look who is with me my Old Pal AL ST. JOHN
"It's the Big Secret"
PERFECT VENTILATION 20 DEGREES COOLER INSIDE
An All Comedy Entertainment at Reduced Prices.
STRAND

DOOLITTLE'S ARBUCKLE AD

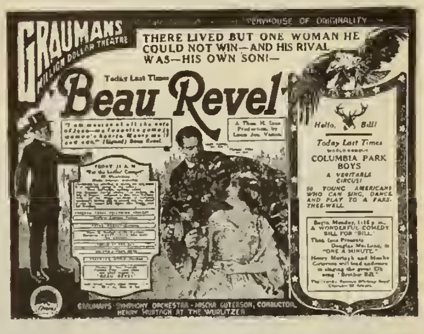

ALL WEEK
Proxies
a Paramount Picture
WITH
Norman Kerry AND
Zena Keefe
A ROMANCE THAT IS DIFFERENT
A PICTURE THAT FAIRLY CRACKLES WITH ZIP ANT SURPRISES
SPECIAL STRAND COMEDY "THE JANITORS" TO HELP THE SHOW ALONG
11 00—1 00—2 40—4:20—6.00—7 40—9 30
STRAND

DOOLITTLE PLAYS CHECKERS

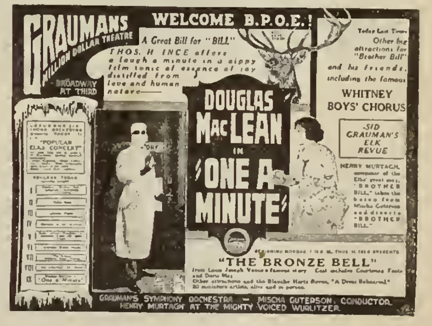
—P. T. A.—

## Grauman Sunday Ads Held to Short Form

The Grauman houses in Los Angeles have been holding to the shorter form, and so are better proportioned than when the Million Dollar house took all the space there was left in the column. Now they use around 110 lines across five and get just as good results. As the Sundays ads offer the last day of an attraction, it is scarcely necessary to take large spaces except for the value the large space, in itself, will give, and 550 lines is more than ample and gives a better proportion than a deeper drop. The house is paying more attention to the general production, finding that the novelties exert a decided pull, particularly their prologues, which are something more than is usually comprehended by that term. In the first example shown the entire program is set into the panel at the left, and the panel at the right is divided between the big feature and the Monday underline. The first example was run just as the Elks were getting into town for their convention and this explains the elk's head below the eagle. A stronger appeal was made the following week, as the convention was drawing to a close, when "One a Minute" was the attraction and a new Elk song was strongly featured. Here the program of nine units is given even greater prominence, and the under line is given in a special section. We like this layout better than the first. It tells as much as the other yet presents a more open appearance. But it should be noted that in both of these displays the artist has been careful to keep out of the way of the compositor. There is very little hand lettering, chiefly the title and signature, and the type gets a chance to do some real work. This is an accomplishment in itself, for the artist is like the camel in the tent. Once let him get a look in and presently he is occupying all of the space. This is the chief objection to the average art display. It is nine-tenths art and one part advertising, where the reverse should be the case. In the Grauman displays the artist embellishes the space and then gives the type a chance to do the real work. It is an ideal condition, but one which is rarely found. The Grauman management is fortunate indeed in being able to preserve the proportions. Even though you pay the artist, it is not always possible to make him carry out instructions. He will fight to the last gasp and beyond. Art work is excellent in its place, but few artists seem to know their places.


GRAUMANS MILLION DOLLAR THEATRE
PLAYHOUSE OF ORIGINALITY
THERE LIVED BUT ONE WOMAN HE COULD NOT WIN—AND HIS RIVAL WAS—HIS OWN SON!—
Today Last Times
Beau Revel
Hello, Bill
Today Last Times
COLUMBIA PARK BOYS
A VERITABLE CIRCUS!
50 YOUNG AMERICANS WHO CAN SING, DANCE AND PLAY TO A FARE-THEE-WELL
GRAUMAN'S SYMPHONY ORCHESTRA — MISCHA GUTERSON, CONDUCTOR. HENRY MURTAGH AT THE WURLITZER

A GRAUMAN SUNDAY SPACE


GRAUMANS MILLION DOLLAR THEATRE
WELCOME B.P.O.E.!
BROADWAY AT THIRD
A Great Bill for "BILL"
THOS. H. INCE offers a laugh a minute in a zippy film tonic of essence of joy distilled from love and human nature
DOUGLAS MacLEAN IN "ONE A MINUTE"
Other big attractions for "Brother Bill" and his friends, including the famous WHITNEY BOYS' CHORUS
SID GRAUMAN'S ELK REVUE
"THE BRONZE BELL"
GRAUMAN'S SYMPHONY ORCHESTRA — MISCHA GUTERSON, CONDUCTOR. HENRY MURTAGH AT THE MIGHTY VOICED WURLITZER

THE NEXT WEEK'S SPACE

—P. T. A.—

*It's not the space that counts, but what you use it for.*

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

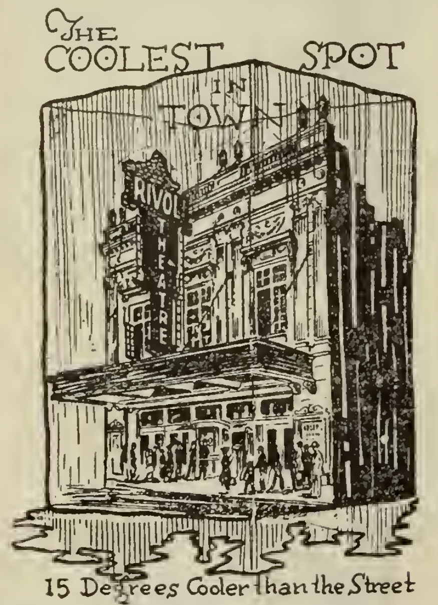
It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

# Selling the Picture to the Public

## *Takes Special Space for a Summer Appeal*

Harold F. Wendt, of the Rivoli, Toledo, believes that it pays as well to advertise the house as the attraction, and he frequently takes an extra space in which to put the house over. This two sixes was clipped from one of the July issues and was run independent of the attraction advertising, which was given a much larger showing. In effect Wendt gains in line what other managers effect through freezing an announcement card into a cake of real ice. He gives the suggestion of coolness at a time when a cool place is even more of an attraction than a double bill of the biggest stars. He uses the somewhat hackneyed line about "15 degrees cooler than the street" but makes his point with "The Coolest house in town." This is a far better line, for the fifteen degrees stuff belongs to the age of "always a good show," and that is several years back. The best point in this advertisement is the absence of other text. There is no argument, but merely the statement and the picture of the house, the electric sign being the only use of the house name. With that line at the top and "Our ventilation system does it" at the bottom, Mr. Wendt would have had a better display, but it is good as it stands, and the big point is that Wendt knows that it pays to sell the house idea. Not one manager in a thousand seems to realize that he is in the business to sell something besides just pictures. He seems to think that if he has a big attraction and offers that he is offering the lot. He is not. The wise man sells his house first and the pictures afterward. He sells his comfortable seats, his music, his ushers, his door keeper, his ticket sellers, his location. All of these are just as important as the film feature, and sometimes an impertinent usher will nullify the effect of the finest feature. Sell everything you have from the fan in the cellar to the seller in the lobby. They all count.


THE COOLEST SPOT IN TOWN
RIVOLI THEATRE
15 Degrees Cooler than the Street

THE WENDT SPECIAL

—P. T. A.—

## *Changed to Post Cards*

For the summer months Harold B. Franklin, of the Shea picture houses in Buffalo, has dropped the newspaper advertising for North Park and is using postal card programs instead. These are well gotten up, light, attractive type, plainly laid out, and with a drawn head, which is changed weekly. The drawings are of the same high grade as are used in the big displays, and for a neighborhood house we think Mr. Franklin gains a far more direct and intimate appeal. He gives three two-day runs with the same show on Sunday as is shown at the Hippodrome, the big downtown house. With a checking system used to guard against dead names, we think that the postal card scheme is the best for a neighborhood.

—P. T. A.—

## *Made Waxwork Show Sell a Dean Film*

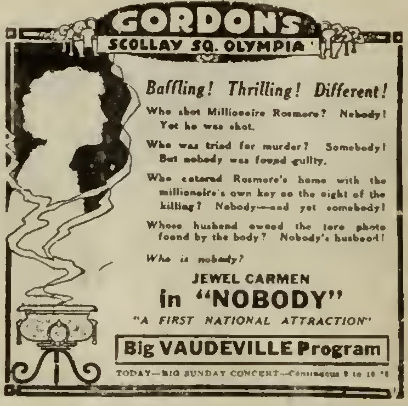
O. L. Meister, of the White House Theatre, Milwaukee, made a waxworks show sell Priscilla Dean in "Outside the Law." Two life-sized, if not like-like, dummies were dressed as policemen, and were stationed at traffic semaphores on either side of the lobby. In the centre, and above the street level was a richly dressed Chinaman, and to one side was a convict in a cage. Paintings, foliage, posters and stills completed the show, but the figures did most of the selling because they were unusual. All the rest of the stuff was the usual run, used for every picture, but the figures were new and unusual, and so they got the attention, halting the passer-by to get his interest in the rest of the display. It is not probable that the wax figures sold many tickets of themselves, but they got attention for the poster and photographic material which did sell, and from this angle they worked powerfully. It's just another example of change of pace—something different to catch the attention, but it is the essence of true exploitation. It is being different that counts. Be different and you will be noticed. The White House knows this, and it offers a wide variety of lobby displays. This is characteristically good.

—P. T. A.—

## *White Silhouette Gives Good Effect*

With a little larger title, this double 58 lines from Gordon's Scholar Square Theatre, Boston, would have been a model, but in an effort to hold down, the title suffers somewhat. The chief value of the space is found in that white silhouette, which gives tone to the entire square. To back this we think it would have been even better to have used a light italic for the selling talk in place of the bold face. A heavy face in an eight or ten point should be used only sparingly to get the best effect, and this is particularly true of this space, where airy grace is aimed at. The top line is all right, but the rest should have been lighter, which not only would give more emphasis to the three attractor words, but would have been more sightly. Getting a better display face for the title is a more difficult matter, for the Boston papers do not seem to offer a wide choice of faces. Apparently they use only machine lines and not a very large assortment of these. A neat ornamental letter would have helped a lot, but that is something the house could not get. This attraction offers a star not well known to the patrons, and so it is sold on the grip of the story, which is well played up in the situation lines.

It is really good selling copy straight through.



GORDON'S
SCOLLAY SQ. OLYMPIA

*Baffling! Thrilling! Different!*

**Who shot Millionaire Rosmore? Nobody! Yet he was shot.**

**Who was tried for murder? Somebody! But nobody was found guilty.**

**Who entered Rosmore's home with the millionaire's own key on the night of the killing? Nobody—and yet somebody!**

**Whose husband owned the torn photo found by the body? Nobody's husband!**

*Who is nobody?*

**JEWEL CARMEN**
**in "NOBODY"**
*"A FIRST NATIONAL ATTRACTION"*

**Big VAUDEVILLE Program**

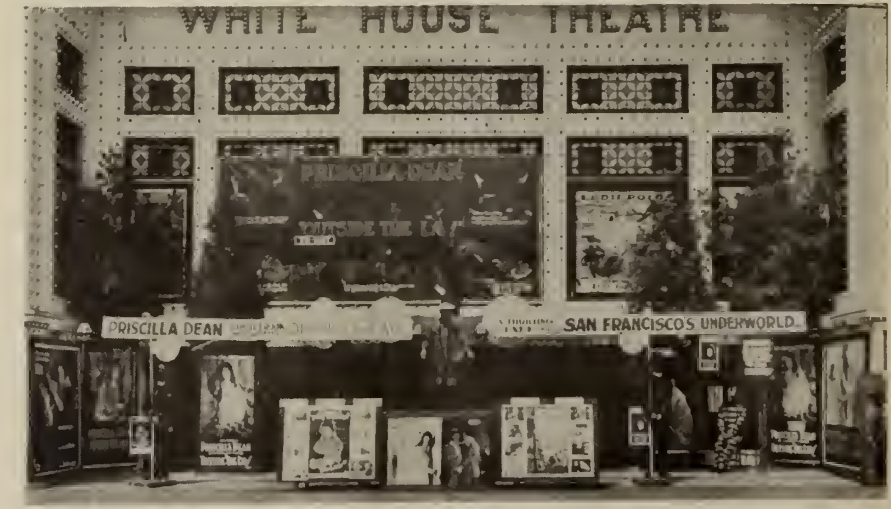
TODAY—BIG SUNDAY CONCERT—Continuous 2 to 10

A PRETTY EFFECT

—P. T. A.—

## *"Saving" Money, or Killing the Goose*

When we hear of a company cutting down its exploitation men "to cut down expenses," or a house dispensing with exploitation for the same reason, we are reminded of the man who killed the goose of the golden eggs. A good exploitation man is the most profitable investment a manager can make.



THE WAXWORKS SHOW IN THE WHITE HOUSE LOBBY

# —Book your Independent pictures now for the big independent month of September

Reports from every available source throughout the country point to a quick return of prosperity with the beginning of the Fall Season. That should be your cue to BOOK YOUR INDEPENDENT PICTURES NOW for showing during the big independent month of September. If you haven't played the recent Clara Kimball Young pictures, your nearest Equity Franchise Holder will arrange a schedule covering any and all of these productions, particularly "STRAIGHT FROM PARIS" and "CHARGE IT," two pictures that no theatre can afford to overlook. Then there is the huge Box Office Winner—"THE BLACK PANTHER'S CUB" that is going to clean up for hundreds of theatres this Fall. You simply can't afford to miss this production that matches up with the biggest ever released, giving you Florence Reed and the most brilliant cast of Broadway favorites ever assembled in one cast in ***any*** picture and also, don't overlook "HEEDLESS MOTHS" the picture that has had more than 20 solid weeks of double page Sunday feature stories in forty-two newspapers to back it up. Over one and one half million dollars worth of newspaper space with over 30,000,000 readers. When the season hits, it's going to come with a rush. ***DON'T*** be caught short without the winners. Don't wait, don't delay. Everybody's booking ***NOW*** for September. The wise exhibitor will follow suit. Get in touch with your nearest Equity Franchise Holder—***TODAY.***

# EQUITY

**PICTURES CORPORATION**
**Aeolian Hall, New York**

# *Close-Ups In and Around Central New York*

Motion picture people may be railed at by reformers, denounced by defamers and used as door-mats generally, but one thing is certain—they are strong for Home Life. Ye scribe recently visited O. H. Southworth, of the opera house, Adams, and found him engaged in doing general housework in his domicile. His wife had presented him with a bouncing baby boy, he was unable to solve the servant-girl problem, and so he took charge of the good ship Home and steered it by day while he piloted his picture house by night. Congratulations, Mr. Southworth! You're the kind Theodore Roosevelt would have called a Good American. Our hats off to Mrs. Southworth, too.

Writing of babies, Kempner, manager of Paramount's Albany office, wears the golden Croix d'Enfant. His wife recently presented him with twins—for the second time! "Super Specials" for you, Kempner!

* * *

Next to looking after a home, women like to run picture houses. Mrs. Marcella Deline is booking pictures for the new house her father, Edward Culligan, has built at Carthage. This theatre will open October 1, will run six nights a week and seat 950.

* * *

O. P. Fauchier, formerly Pathe manager at Indianapolis, is managing the Hodkinson office at Albany, ably aided and abetted by Edward Hochstim, the efficient "Smile-and-sell-'em" salesman.

* * *

Arch Moses raced into Syracuse in his Marmon car the other day and told his many friends that he has left the management of the Selznick Buffalo office and now is managing the Robertson-Cole Buffalo office, Arch signed some big contracts before returning to the Bison City. He says business is "coming back" with a big wallop.

* * *

George Smith, of the Novelty, Syracuse, recently returned from a vacation trip to Atlantic City, New York City and Philadelphia.

* * *

Here's a hunch for a one-reel comedy. Title: "Great Moments." Actors: Nathan Robbins, head of the Robbins Amusement Co., and Mike Bloom, who owns the Quirk Theatre, Fulton. Time: Fifteen years ago, when the two principals comprised the vaudeville team of Robbins & Bloom. They were "kids" then. Charlie Gilmore gave them a chance to make their debut by offering them $20 to go to Waverly. Their railroad fare cost them $11 and their board $12, so they were $3 to the bad when they took the booking. Jack Coogan, father of The Kid, managed the show. Arriving at Waverly our heroes found the town plastered with signs reading: "Look Who's Here! Robbins & Bloom." They made their stage entrance by means of a plank. Mike Bloom was first. He did some fancy dancing and made so much noise with his feet that half a dozen old women in the front row put their hands to their ears. Then came Nate. His opening line to Mike was: "Am I Ad-dressing or Un-dressing someone?" As he said this he made a false step backward and fell off the stage. The audience thought it was part of the show and gave him a great hand. After the act the manager told them to cut it down to 6 minutes. They rested 8 minutes and were called out again. After they had made seventeen appearances, Mike asked Nate to ask the manager when they got through. He did. The manager said: "You get through for good to-night." After the show they didn't have enough money to return home. Mike wired his mother and the day was saved. Subsequently, Robbins & Bloom developed into a popular vaudeville team. Then they split up and went into the exhibiting end of pictures. Robbins, as owner of the Avon, Majestic and De Luxe, Utica, and the Robbins-Eckel, Syracuse, is rated as being worth $500,000. Bloom, who owns much property in Syracuse, has a fortune equally as big. Verily, Fate has a way like an April day.

* * *

F. P. Quinn, who runs the Lyric Theatre in the heart of the First Ward, Syracuse, recently discovered that much rivalry existed between two ball teams in that ward. He gave bulletins of the ball games on his screen and packed 'em in every night.

* * *

It certainly looked like the return to the good old Busy Times in Syracuse last week. Cool weather brought crowds to all the houses; also an influx of film salesmen. Among those observed were H. W. Kahn, Buffalo Metro manager, who hits the ceiling when anybody refers to "The Four Horsemen" as an "animal picture"; Dickman and Frank Monahan of Nu-Art; Fickheisen, Merritt manager; Walter Price, Buffalo manager for Associated Producers; Tom Brady, of F. B. Warren Productions, Inc.; Paul S. Shaver, of Vitagraph; Gene Markens, of Metro, and Cook, of Pioneer.

* * *

George A. Hickey, manager of the Buffalo Metro office, says the coming season will be a record-breaking one. He bases his prediction on the fact that he and Sol. Mannheimer have placed "The Old Nest" in the Central New York key cities at big money. As an indication of the fall outlook, the Keith Theatre, Syracuse, has been packed nightly during the recent spell of cool weather, as have the Robbins-Eckel, Savoy, The Strand and Crescent Mitchell Fitzer, of the Happy Hour, reports a big increase in business, and the owners of neighborhood houses say the same. Therefore, "hard times" are like what the farmer said when he saw a giraffe for the first time.

* * *

S. Hochstim, sales manager for Associated Exhibitors in Albany, reports the product of that organization is going at big prices. There is a tremendous demand for Kipling's "Without Benefit of Clergy," "The Rider of the King Log" and other big specials, he says. A similar report on short subjects is made by B. M. Moran, manager of the Pathe Albany office, who finds himself unable to supply the tremendous demand for "Aesop's Fables Modernized," a one-reel special. He says exhibitors also are inquiring eagerly about the new serials.

## *Dexter Signed*

Elliott Dexter has joined the Goldwyn forces. He will play the leading male role in "Grand Larceny," the screen adaptation of Albert Payson Terhune's story. Claire Windsor will play the leading feminine role. Allan Forrest has an important part.

## *Exhibitors Sign Up Rapidly for the Goldwyn Franchise*

An announcement from Goldwyn states that exhibitors are keenly interested in the Goldwyn franchise and that they are signing up rapidly for all the Goldwyn-made pictures, thus assuring for their theatres first showings of all the Goldwyn productions in their cities or, in the case of subsequent runs, in their neighborhoods.

Among the first run theatres which have signed in the past few days for the franchise are the Roosevelt, Chicago; Modern-Beacon-Park, Boston; Capitol, Cincinnati; Alamo, Louisville; Allen, Cleveland; Merrill, Milwaukee; Park, Bangor, Me.; Broadway, Lawrence, Mass.; Criterion and Shawmut, Roxbury, Mass.; Princess, Joliet, Ill.; Rialto, Covington, Ky., and the America, Colorado Springs. The Gold Theatre, Chicago, has signed for subsequent run.

Circuits which have signed for the franchise are the Ascher circuit in Chicago, the Lubliner & Trinz circuit in Chicago and the Fitzpatrick & McElroy houses. The latter is located in Chicago Heights and in West Pullman, Ill., Marinette, Wis., Goshen, Ind., Blue Island, Ill., and in the following Michigan towns, Ludington, Cadillac, Manistee, Three Rivers, Big Rapids, St. John's, Alpena, Travers City, St. Joseph and Benton Harbor.

## *Achievement Unique on Films Is That of Vitagraph Authors*

Over at the Vitagraph studio in Brooklyn, Mr. and Mrs. George Randolph Chester are busy putting the finishing touches to an achievement unique in the annals of motion pictures. In the past, directors have written their own stories and directed them, but have never, it is asserted, had these stories published as recognized, paid for literature.

Also, while authors have supervised the making of pictures from their novels, in the case of the Chesters' super-feature, "The Son of Wallingford," the authors have written a novel specifically for the pictures, had that novel published in book form, condensed it for serial publication in magazines here and in England, and are being paid by a newspaper syndicate for the right to publish "The Son of Wallingford" in a large group of newspapers.

Mr. and Mrs. George Randolph Chester wrote the continuity, cast the picture, directed it, cut and titled it, and the art titles are being completed this week under their direction. Accordingly, "The Son of Wallingford" as completed represents the efforts of two persons in collaboration, and of no one else, except the financial backing and picture-making facilities of Vitagraph as a producing organization.

EDWARD JOSE

*Who has just finished directing Vitagraph's "The Matrimonial Web"*

INDEPENDENCE MONTH WILL BE YOUR
BIGGEST MONTH
IF YOU BOOK
MEMBER I. P. D. A.
"ADVENTURES OF TARZAN"
STARRING
ELMO LINCOLN
THE BRAND NEW TARZAN SERIAL

# Keeping in Personal Touch

By **FRITZ TIDDEN**

As the result of Saturday's game the Fox nine tumbled the Universals out of their position in the motion picture league trouncing the Fort Lee boys by a score of 11-10. Universal suffered its first defeat of the season and the Renards, who have still to lose a game, climbed into undisputed lead. Meisig and McGrath were the batteries for the losers and Sinclair, Adams and Lyons for the winners.

Immediately after the game the Universals filed a protest alleging that Adams, who pitched the latter part of the game for the Renards, was not a bona fide employe of the Fox organization. The claim was put in at the start of the game and is now before the league membership for decision, pending a hearing by both sides.

The former league leaders undertook a heavy contract by playing a double header. In the opening game of the bargain bill they took the Pathe nine into camp by 13 to 0, scoring the first shut out of the season. Meisig and Christoff for the winners held the Roosters to two hits. The battery for the losers was Bohen and Higgins.

The Paramount aggregation came to life by trouncing Vitagraph 14 to 6 at the City College Stadium. Mann, a new addition to the Mountaineers, held the losers to four hits in six innings and then took a balloon ascension, passing three men before he was replaced by Conway who held the Vitagraphers to one hit in the remaining innings. Welton hurled good ball for the losers, recording 12 strike outs but was accorded miserable support by his team mates.

The Goldwyn nine forfeited to First National because of the Lions' failure to gather their players on the field selected for the game.

This week's games may mark another change in the league standing. Universal and First National in a close fight for second place, will cross bats while the Fox nine will undertake a double bill, meeting both Goldwyn and Vitagraph. Paramount will play Pathe.

**League Standing**

| | W. | L. | P.C. |
|---|---|---|---|
| **Fox** | 2 | 0 | 1.000 |
| **Universal** | 4 | 1 | .800 |
| **First National** | 3 | 1 | .750 |
| **Vitagraph** | 2 | 2 | .500 |
| **Paramount** | 2 | 3 | .400 |
| **Goldwyn** | 1 | 3 | .250 |
| **Pathe** | 0 | 4 | .000 |

At the last meeting held in the lodge rooms of the Motion Picture Directors' Association, J. Searle Dawley was made president of the association, taking the place of Charles Miller, who resigned from office on account of absence from the city which made it impossible for him to fulfil the duties required.

This is the second time that Director Dawley has had the honor to serve as president of the New York lodge and it testifies to the very high esteem his fellow directors have for this sterling veteran of the screen.

**"The movies boast "A Perfect Crime"—Page the censors.**

Another self-explanatory letter from Pete, than whom there is no Smither.

"Dear Toucher:—

"'Mickey' claims the long distance swimming championships of the infant industry.

"'Mickey' has just swam a little over 3,000 miles. From New York to Los Angeles in fact.

"Wesley Barry, who is responsible for 'Mickey's' long swim, claims that he will match—have we mentioned that his name was 'Mickey'?—against any individual in this business who thinks he is good at the aquatic stuff, including Walthill of Fort Lee, Joereddy of Philadelphia or Petemilne, late of Long Island.

"Only twice during his 3,000 mile swim did 'Mickey' come up for something to eat. The trip took four and a half days—the fastest time for any 3,000 mile swim on record.

"Let's hear from your champs.

"Regards,

"Pete Smith."

"P. S.—'Mickey' is Wesley Barry's pet alligator.

"N. B.—'Mickey' made his 3,000 mile swim in the wash basin of a Pullman, between New York and Los Angeles."

* * *

Kathleen Key, the Los Angeles school girl whose beautiful eyes won her the part of Sherin in Ferdinand Pinney Earle's motion picture of "The Rubaiyat of Omar Khayyam," is a great grandchild of Francis Scott Key. Very like other modern young ladies, however, she quite disremembers how the second verse of "The Star Spangled Banner" goes.

* * *

John L. Day, South American representative for Famous Players-Lasky, sailed last week on the Huron for Rio de Janeiro, on his annual trip to the South American countries. Day will spend considerable time in the Paramount offices in Brazil, arranging for increased distributing facilities during the coming year. He will return to New York in time for New Year's Eve.

* * *

Al Jones, house manager of the Strand Theatre, is away on his vacation. Al and his family are "sleeping beneath two blankets" up in the Maine woods.

* * *

Howard Mitchell, Shirley Mason's director at the Fox plant in Los Angeles, was married to Aileen Hughes, a local society girl.

* * *

Anyone who knows a flock of nice Persian sheep that would like a job in pictures, kindly call Ferdinand Pinney Earle at the Hollywood offices of The Rubaiyat, Inc. No kidding, he wants them for a scene in "The Rubaiyat of Omar Khayyam."

* * *

A. F. Bernadac, formerly with Famous Players-Lasky and recently with Mae Murray Productions, has resigned from the latter organization to become production manager for the Sinclair Lewis Company, producing "Free Air." He leaves for the West immediately.

*WE ALWAYS THOUGHT AN EDITORIAL BOARD LOOKED FOR SCENARIOS AND NOT TYPES*

*Goldwyn's new editorial board pose for their pictures following their recent appointment. Left to right: Ralph Block, Paul Bern, editor-in-charge, and Clayton Hamilton*

* * *

Although it has been known for some time that the salesmen in the industry were forming an association, it was not until this week that an official announcement of the formation of the organization was made. The industry's newest organization is known as the Film Salesmen's Social Club, and it is stated that the purpose is purely social.

On August 1 an election of officers was held at the Hotel Astor. The following became the executives for the coming year: President, A. Reinleib; 1st Vice-President, Ben Roman; 2nd Vice-President, Murray Bier; Secretary, E. C. Bullwinkle; Treasurer, L. Weinberg; Trustees, A. Sachs, Meyer Solomon; Sergeant at Arms, Sam Weissman; Historian, Harry P. Decker; Board of Dirctors, Herbert Kaufman, M. H. Markowitz, Herbert Kram, M. Cahan, L. L. Baren.

The membership of the Film Salesmen's Club is 100 per cent. of the various exchanges, as follows: Paramount, Realart, Metro, Associated Producers, Goldwyn, United Artists, Select, Universal, Pathe, Warner Bros., Fox, Pioneer, Robertson-Cole, First National, and various other independent exchanges.

* * *

In the mail following the one in which we received the above communication from the young chap who chauffeurs a mean Remington for Marshall Neilan, Frances Marion, et al., came another letter tastefully indorsed by the same high class gent. We crave your indulgence for a moment while we give it to you.

"Dear Toucher:—

"Arch Reeve, Lasky studio publicist and consistent poker winner, is building a new home here. To be known by many here as THE HOUSE THAT JACKS BUILT.

"Ray Leek, of Metro, I believe, is one of the many who take credit for this one.

"Regards,

"Pete, than whom there is no Gridlier."

* * *

Another London theatrical landmark will become a film theatre, it is expected. The latest report states that the Empire in Leicester Square is to become a superb kinema. The Biograph says that the earlier negotiations for the property fell through and the Allens forfeited their deposit, but new interests have recently been investigating the proposition, and it will not be surprising if the Griffith "Way Down East" opens there within a short while.

* * *

Robert Hichens is to write an original story for the screen. It will be produced by the Famous Players-Lasky, Islington, England, studio.

"Foolish Wives" is (the grammar doesn't sound right) to have a permanent home on Broadway. Universal has leased the Central Theatre for one year, from September 4. The big von Stroheim production will go in there as soon as it is ready for an extended engagement. When it is played out another big Universal production will go in the house. The theatre deal was closed by R. H. Cochrane and J. J. Shubert. It is said that $100,000 was deposited to Shubert's account by Universal on the day the lease was signed.

* * *

Maud (no "e" please) Robinson Toombs, the Universal space grabber who makes life miserable for the New York newspaper movie editors, has pasted a new slogan under the cuckoo clock over her desk:

"Women with husbands die earlier than spinsters."

Wonder if this is a subtle bit of publicity for "Foolish Wives"?

**Owen Moore, whose first wife was Mary Pickford, and who lately married his leading woman, Kathryn Perry, is preparing a Selznick comedy to be titled "Love Is an Awful Thing."**

At a meeting held Tuesday, August 2, at the home office of the Famous Players-Lasky Corporation, the organization of the Paramount Club was effected. More than 100 employes and executives of the company were present and the following officers were elected:

President, Eugene Zukor; vice-president, Oscar Morgan; secretary, Belle Goldstein; treasurer, E. A. Brown; board of governors, H. C. Wiley, G. E. Akers, R. W. Saunders, G. B. J. Frawley, Paul L. Morgan.

The next move will be the adoption by the officers and board of governors of a definite plan of operation. The purpose of the club is purely social, with special attention given to athletics and amateur theatricals. All members of the home office staff, including both executives and employes, are eligible to membership.

* * *

Sid Smith, who risks his life for the Hallroom Boys comedies, has added a new laurel to his already plentiful supply, for he has just won an important film golf championship in Hollywood. All of the crack studio players were entered in the tournament.

*AN UNUSUAL HOBBY*

*Lila Lee, leading woman in Paramount pictures, collects Kewpie dolls*

* * *

Louis K. Marangella, formerly on the publicity staff of the Selznick Enterprises and late editor of Motion Picture Life, has joined the publicity department of Warner Bros. and will work in conjunction with Lon Young and Eddie Bonns in preparing special publicity and exploitation material.

* * *

"As Morrie Believes John V. W. Weaver Might Find a Theme in the Rupert Hughes Film," Goldwyn Clip Sheet says over a poem by Morrie Ryskind.

We'll wager a stringless tennis racket against a last week's pass to the Capitol that Morrie believed it was as John V. A. Weaver might prospect for the said theme.

* * *

H. O. Davis and Sig Schlager are on their way to New York from the West Coast.

* * *

President Abe Warner of Warners' Exchanges gave a "blow out" to his entire exchange staff on August 8 in appreciation of their individual and collective efforts in not only maintaining but increasing the volume of business of the exchange throughout the hottest period of the summer. The affair consisted of a supper at the Astor following a theatre party at "Two Little Girls in Blue."

* * *

One of the highest honors among the men who make the movies—the chair of director of the Motion Picture Directors' Association in California—has changed hands four times this year. Reginald Barker's term expired in April and William D. Taylor was elected. Taylor went abroad to recover his health and left the chair to Charles Giblyn The latter was called to New York, so Barker stepped back in. Now Taylor is back, and this week resumes his office.

* * *

Hugo Riesenfeld is preparing an elaborate music setting for "The Affairs of Anatol," the Cecil B. DeMille special production for Paramount, which is to be shown at an indeterminate date at one of the Riesenfeld theatres.

* * *

Buster Keaton and Mrs. Keaton (Natalie Talmadge) have just received a Rolls Royce for a wedding present. The donor is Joe Schenck.

* * *

Pete Milne is enjoying the climate of Maine and working in the Holman Day studio, writing titles for that company's productions.

* * *

S. R. Kent, general manager of distribution for Famous Players-Lasky, left New York August 10 on a tour covering twenty-five of the Paramount exchanges, including Buffalo, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Chicago, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City and St. Louis. In addition to closing up several large contract matters pending, Kent will hold a series of general conferences with the entire personnel of each exchange. He will be absent from New York between forty and forty-five days.

* * *

L. T. Pellerin, of the R. D. Lewis Film Company, Dallas, is in New York at present. This week he purchased two series from Aywon.

* * *

Hugo Riesenfeld gave two theatre parties last week. On August 4 at the Rialto he entertained 100 students of Public Night School 32 and on August 5 twenty-five convalescent ex-service men from Fox Hills were his guests in the same house.

**"What's a Wife Worth?" asks one film title.**

**"If Women Only Knew" sighs another.**

Edward Falck, for several years an important member of Hugo Riesenfeld's music staff at the Rivoli, Rialto and Criterion theatres, has been appointed chief of the department which sets the elaborate music scores to photoplays exhibited at those houses.

Last week Riesenfeld made two other important changes in his music department. Joseph Littau, who was pianist at the Rivoli when that house opened and who, a year later, became assistant conductor at the Rivoli, has been promoted to the conductorship of the Rialto orchestra, where he shares the desk with Riesenfeld. Emanuel Baer, for several years assistant to Riesenfeld in arranging musical settings for photoplays, has been appointed to the assistant conductorship of the Rivoli orchestra. Falck assumes the duties of the post left vacant by the promotion of Baer.

* * *

Ernest Shipman has sufficiently recovered from a five weeks' illness to be able to take a trip to Canada. He left August 9 and is expected back within a week.

* * *

It is claimed, and as far as we know, justifiably, that Brownie, the Century Comedy wonder dog, is the only canine to have his picture used on the front cover of a moving picture magazine. A recent issue of the Moving Picture Weekly used a pen drawing of the marvelous dog's head in that place.

* * *

Robert G. Vignola, director of special productions for Cosmopolitan, left New York for the West Coast this week to direct Marion Davies, Cosmopolitan star, in a new production. This production will be Vignola's first work since his return recently from a six weeks' vacation. His last production for Cosmopolitan was "Enchantment," starring Marion Davies, which he finished just prior to his leaving on his holiday.

Accompanying Vignola on his western trip are Forrest Stanley, Luther Reed, who is doing the continuity, Phil Masy, Vignola's assistant, Ira Morgan, cameraman, and several other assistants.

* * *

Don Walk (no thoroughfare), of the Universal advertising department, apparently doesn't when he steps on a tennis court. That Don must wield a pretty mean racquet is evident in the fact that last Saturday he took four straight sets from C. A. Hill, assistant manager of Universal export department, at the latter's home in Bayonne. And Hill is no slouch. He say's he'll get even, if he has to swing a racquet for ten years to do it.

* * *

Sam Grand, of Federated Exchanges, Boston, was in town last week to close a deal with the Warner Brothers whereby they will open independent exchanges in Buffalo and Albany to handle the Federated output and special state rights productions.

* * *

They have decided to change the name of "Peter Ibbetson" to "Forever."

* * *

You can't coax Reginald Barker from California. A rumor that he had arranged to produce in the East was published the other day and he promptly squelched it. "I will work right here in California where my family lives and where I have made my most successful productions hitherto," he declared.

* * *

Now that May Hopkins has finished playing one of the leading roles in Goldwyn's "The Grim Comedian" by Rita Weiman, she has returned to New York for a single picture.

A prominent producer is now negotiating with her and after arrangements are completed and the picture is made, Miss Hopkins will return to the Coast where she will play leads for a new company which will start production early this fall.

**Theaters holding "Three Sevens" and "A Pair of Sixes" are sure of a full house.**

Nils Granlund has returned to his desk up in the Loew offices after a long siege of illness.

* * *

Claud Saunders, director of the division of exploitation for Famous Players-Lasky, left this week for a tour of Paramount exchanges in the West. He will visit Indianapolis, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Chicago and other key cities. Saunders expects to return in about three weeks.

*CLAUD SAUNDERS*

*LOOKS LIKE THE "ETERNAL TRIANGLE"*
*The cast of "Conceit," a Selznick special, includes Hedda Hopper, William Davidson, Betty Hilburn, Maurice Costello and Charles Gerard*

## *Censors Approve Fight Films; Doing Big Business in New York*

The New York censors have passed, without alteration, the Tex Rickard official ringside motion pictures of the Dempsey-Carpentier match. While it was not necessary under the law for Mr. Rickard to submit the pictures, inasmuch as they had been shown prior to August 1, the date when the censor board became operative, both Mr. Rickard and Fred C. Quimby, his associate, voluntarily offered the pictures for approval merely as a matter of respect and good faith.

Five theatres in Greater New York now showing the pictures report a capacity business. The engagement at the Forty-fourth Street Theatre, now in its second week, is continuous from 11 a. m., with showings "every hour on the hour." The other theatres are the Shubert-Riviera, the Bronx Opera House and the Shubert-Crescent and Teller's Shubert, in Brooklyn. All houses report big patronage on a running schedule of 1 to 5 p. m. and 7 to 11 p. m.

## *"Society Dogs" at Big Theatres*

Universal says some of the biggest theatres in this country and Canada are playing "Society Dogs," Brownie's Century Comedy. It played the Rivoli Theatre for one full week and then was released by Universal to the exhibitors, and since then has been playing continually, it is stated.

## *Ballin's Newest Film Booked Everywhere*

"The Journey's End," Hugo Ballin's newest creation for Hodkinson release, which met with such big success when it played the Capitol Theatre, New York, is continuing its triumphs in every section of the country. Bookings are pouring into the home office at a great rate and oficials of the company declare that practically every key city of importance has played or will play the picture.

S. A. Galnty, Hodkinson Supervisor, working with Mr. Feldstein, of the Washington branch, has just put over a splendid contract on the production under the terms of which the new 3,000 seat Century Theatre, Baltimore, will play the production during the week of August 1. Other big bookings reported are the Criterion Theatre, Atlanta, Ga.; Stanley's Palace Theatre, Philadelphia, and the Southern Theatre, Columbus, Ohio.

## *Prints Delivered*

Prints of "Pilgrims of the Night," first release on the fall schedule of Associated Producers, Inc., have been delivered to the exchanges. Early delivery of prints on this subject is in line with a policy which General Manager Al Lichtman has laid down to have prints available for review by exhibitors weeks in advance of the date of release.

The film was produced by J. L. Frothingham from the story "Passers-by," written by E. Phillips Oppenheim.

## *Costume Plays Finding Favor*

Whether due to the influence of foreign costume plays or not, the "dressing up" idea seems to have found a permanent place in the Christie Comedies, being made under the new agreement with Educational.

"Nothing Like It," which started off the 1921-1922 series, presented an elaborate display of costumes. "In for Life," the third, has a beautifully dressed wedding party. Now comes "Exit Quietly," featuring Bobby Vernon, which seems to give the stamp of permanency to the dressing up plan.

## *Says Business Is Improving*

The comfortable weather of the last week has had an appreciable effect toward bringing Broadway theatre attendance back to normal, it was stated recently by Adolph Zukor, president of the Famous Players-Lasky Corporation. This increase in attendance at motion picture theatres, as well as legitimate houses, has not been confined to New York, Mr. Zukor declares, but is being felt in other large centers throughout the country.

## *First Bosworth Film for A. P.*

Hobart Bosworth has completed the first production with his own company, Hobart Bosworth Productions, Inc., and it has been placed on the releasing schedule of Associated Producers, Inc., for September. "Blind Hearts" is the title. The story gives Mr. Bosworth the opportunity for a characterization of a hard-fisted, red-blooded man.

Madge Bellamy, former leading lady with William Gillette in "Dear Brutus," heads the supporting cast. Others are Wade Boteler, Irene Blackwell, Lula Warrenton, William Conklin, Henry J. Herbert, Colette Forbes and Raymond McKee.

## *Latest Aesop Fables*

"The Donkey in the Lion's Skin" is the latest animated cartoon of the series of "Aesop's Film Fables," which Pathe has scheduled for release during the week of August 21. The offering was created by Cartoonist Paul Terry, the pioneer in animated cartoons for the screen, and was produced by Fables Pictures, Inc.

## *Convalescing*

Still feeling the effect of his recent attack of influenza, Tom Buckingham, Harry Sweet's former director, has been granted an indefinite leave of absence. He had been working very hard making Century Comedies with Sweet. After an illness of over two weeks, although his doctor pronounced him better, Buckingham was advised to get away to the mountains.

## *Frisco Wins in A. P. Contest*

A "one week" sales contest was inaugurated by General Manager Al Lichtman of Associated Producers, Inc., during the last week of July. A prize of $100 was offered to the exchange office best withstanding the hot weather at that time, with the sales record for the week being the basis upon which they were judged.

The San Francisco office, of which Charles Muehlman is resident manager, won the prize. Lichtman gave honorable mention to the Philadelphia office, H. S. Laskin, manager; the Denver office, Ed. Grossman, manager; the Cincinnati office, J. M. Johnston, manager; the Dallas office, E. C. Leeves, manager, and the Chicago office, Charles Goetz, manager.

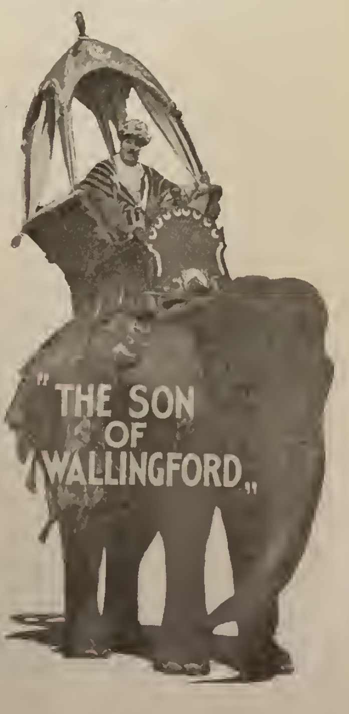
## A Speed Record

F. C. Bonistall, resident manager of the Pittsburgh exchange of Associated Producers, Inc., has established a speed record for the closing of a contract. Less than two hours after he had received a telegram apprising him of the next season's releases he had negotiated a booking of all the seven productions announced.

The announcement of the fall releases was telegraphed to all exchanges on August 2 by General Manager Al Lichtman. Mr. Bonistall received his shortly after 6 o'clock in the evening and started for McKeesport, Pa. He showed the telegram to the manager of the Liberty Theatre there and at 7:43 o'clock the contract for showing all seven, with playing dates, had been drawn up and signed.

## *Lorna Moon Joins Realart*

Realart announces that it has secured the writing services of Lorna Moon, the author of "Don't Tell Everything," the big new Paramount special which is now being made at the Lasky studio with Gloria Swanson, Wallace Reid, Dorothy Cummings, and Elliott Dexter in the leading roles.



*"A MAN'S HOME" WITH THREE WOMEN IN IT*
*The dramatic climax in the all-star Selznick special*

## Song Writers Prepare Exploitation Aids on New Warner Picture

Plans are now under way for an extensive exploitation campaign, nation-wide in its scope, for Warner Brothers next production, "Why Girls Leave Home," which was produced for them by Harry Rapf with William Nigh directing.

"Why Girls Leave Home" will be released early in the fall, and the producers declare that this photoplay will go forth equipped with the most complete advance publicity and elaborate line of accessories that any picture has had yet.

The latest deal effected in this respect has been completed with Gus Edwards and Will D. Cobb, famous song writers and composers who have written a special song entitled, "Why Girls Leave Home." This will be featured with the presentation of the production and it will be published in sheet music and phonograph record form simultaneously with the release of the film.

In addition to Anna Q. Nillson, who is featured, the cast contains the names of Julia Swayne Gordon, George Lessey, Corinne Barker, Katherine Perry (Mrs. Owen Moore), Jack O'Brien, Dan Mason and Arthur Bordini.

## New Lloyd Re-issue

"Rainbow Island" is the next offering of the series of re-issued one-reel comedies starring Harold Lloyd, which Pathe has scheduled for release during the week of August 14th. The spectacled comedian has "Snub" Pollard, who is now featured in Hal Roach comedies, for his running mate, and the two comedians do excellent team work with the broad style of comedy employed in the offering. Most of the laughable action takes place on a cannibal island, where both Lloyd and Pollard are captured by the natives, and the many amusing situations are particularly suited to the funmakers' laugh-getting methods.

## "Reputation" Defies Heat

As an evidence of the growing popularity of Priscilla Dean and her Universal Jewel releases, Universal calls attention to the report of the Auditorium Theatre, of Carpinteria, Cal., where "Reputation," Miss Dean's latest release, recently "stood them up" during the middle of the heat wave.

Despite the fact the house only seats 250, the business was better than that of neighboring houses of greater capacity, and was the best done by the auditorium for the entire season.

## New Roach Comedy

"Spot Cash" is the title of the new Hal Roach comedy featuring "Snub" Pollard, which Pathe has scheduled for release during the week of August 14th. The comedy was directed by Charles Parrot, and "Snub" Pollard is assisted by Marie Mosquini, "Sunshine Sammy," Noah Young, and the entire staff of the Hal Coach comedians. The mustached funmaker appears as the proprietor of a grocery store and his original comedy methods enable him to extract many uproarious moments from the highly amusing situations provided in the story.

## "The Black Ace" An Early Release

The success achieved throughout the country by the first series of Holman Day two-reel dramas of life in the Maine Woods is responsible for the production of a new series of the short subject features which was recently contracted for by Pathe. "The Black Ace" is the title of the first offering of this new series, and has been scheduled for release by Pathe August 14. The strenuous milling and logging operations in the Maine forests furnishes the background.

## Pioneer Aiding in Making Big Success of Independence Month

All forces of the Pioneer Film Corporation are at work to make September, which has been set aside as "Independence Month," a history-making one from every viewpoint. The stage is all set in every Pioneer Exchange for special releases of new product, and the organization says there are bright indications that it will be favored by exhibitors, first, because of its new production which measures up to the highest standard and, secondly, because of its unique position in the independent field.

The New York Exchange of Pioneer will release on September 1, "Indiscretion," in which feature Florence Reed is starred. Supporting Miss Reed are Gareth Hughes and Lionel Atwill.

On September 15, Pioneer will release "Beyond the Crossroads," produced by the Clermont Photo-plays Corporation. In this production Ora Carew is starred. "Out of the Dust," which has been booked for the entire Marcus Loew Circuit, will also be released generally in September, and in this production Russell Simpson, Robert McKim, Dorcas Matthews and Little Pat Moore appear.

The extensively advertised serial, "The Hope Diamond Mystery," will also be a September release of the New York, Albany and Buffalo Exchanges of Pioneer. This is the serial which represents the film version of the story of the Hope Diamond as told by May Yohe (Lady Frances Hope). Grace Darmond is starred in the serial which is in fifteen episodes.

## Educational Co-operating in Work for Independence Month

Headquarters and branches of Educational Film Exchanges, Inc., all over the country, are co-operating with the independent theatre owners in their plans for making September "Independence Month."

"We are friends of the independent exhibitor," said W. W. Hammons, president of Educational, "and are glad to co-operate in making 'Independence Month' all that it should mean to this class of theatre owners.

"Expressions from leaders among the independent exhibitors make us believe that we will have virtually every print in our branches working during the month of September."

Managers of all the branch exchanges and their assistants have been advised to exert every effort from September 1 to 26 toward helping the owners of independent houses to make a real success of their special month. A letter sent from Educational's New York headquarters to each branch, says:

"The month of September has been designated by the independent theatre owners of the country as 'Independence Month.' Our policies are in keeping with the objectives of the independent theatre. Educational Film Exchanges is a neutral distributing organization, free from any entangling alliance, and handles only those pictures made by independent producers.

"Co-operate with the independent theatres to the fullest extent in making 'Independence Month' a real achievement for them."

## "Ever Since Eve" Is a Coming Film

In "Ever Since Eve," a late August release by Fox Film Corporation, starring Shirley Mason, occurs the unique and interesting situation of a man finding himself in love with a girl he believes to be his adopted daughter. The development of a four-cornered romance results in various amazing complications—all of which, however, are finally cleared. The play is based on Joseph Ernest Peat's novel, "Concerning Chichine."

## Jack Mulhall Plays Opposite Viola Dana

Jack Mulhall, who was leading man for Viola Dana in the Metro production of F. Scott Fitzgerald's "The Offshore Pirate," has been engaged to play opposite the Metro star in her newest picture, "The Fourteenth Lover," an adaptation by Edith Kennedy of a story by Alice D. G. Miller. Miss Dana will be seen as a frivolous girl of great wealth who falls in love with her gardener. Mr. Mulhall will be the gardener.

MEMBER I. P. D. A.

"ADVENTURES OF TARZAN"
STARRING
ELMO LINCOLN
WILL BE RELEASED OCTOBER FIRST
BOOK IT DURING INDEPENDENCE MONTH
THE BRAND NEW TARZAN SERIAL

*WITH HIS "GRIP" ALL PACKED*
*Johnny Walker is getting his last instructions before leaving for the city to act in Fox's "Play Square"*

## Senesey of Lubliner & Trinz Praises Synchronized Scores

What music has done for motion pictures in developing their entertainment value is a matter of general understanding. Music virtually took pictures by the hand and led them to greatness, and today pictures without music are not considered for public entertainment.

But after music had reached a certain point its development as a feature of the program of thousands of picture houses ceased, except in the greater houses where the smart exhibitor's keen insight to the public's demand prompted the expending of large sums of money for music. This co-art of the screen remained in an undeveloped state.

In the thousands of theatres where large orchestras are not feasible, music, as alluring "bait" to the patron of the smaller theatre as it is to the patron of the greater houses, could not progress because of the expense attached to it. Now, however, with the coming of Synchronized Music Scores it is possible for any theatre, no matter what its size, to offer the same standard of music as is offered along Broadway. These popular scores are adapted for use by one man orchestras (piano or organ) or they can likewise be used by symphony orchestras of all sizes.

George R. Senesey, musical director for Lubliner & Trinz, Chicago, said: "My personal experience as director of the orchestra of the Madison Square Theatre has convinced me that Synchronized Scores are the solution of the major problem confronting orchestra leaders everywhere."

## Kipling's Entrance Into Films of Great Interest to Public

Newspapers succeed or fail according to their editors' ability to judge what will interest their readers. This ability is all the more remarkable when he is the editor of a "service" supplying illustrated page features to a great many Sunday supplements issued from widely separated centres

Such an organization is the Newspaper Feature Service, which regularly supplies several hundred of the best Sunday newspapers in the United States and Canada with illustrated page features on subjects of the most general interest. A shining example is the illustrated page bearing the main heading, "How They Coaxed Kipling Into the Movies," which, as an integral part of many big newspapers published throughout the United States and Canada, has been received daily at the offices of Pathe Exchange in increasing numbers for a week past—and is still coming, through the ordinary channels of press clipping bureaus.

Some time ago Pathe, upon request, furnished certain photographs and data about the Kipling production, "Without Benefit of Clergy"; the Newspaper Feature Service did the rest—with emphasis on the "Service."

## Buck Jones Stars in "To a Finish"

Fast and exciting action, it is said, characterizes "To a Finish," a Fox Film Corporation feature starring Buck Jones. The photoplay—a melodrama of the cow country—provides, it is reported, excellent opportunities and makes imperative demands for reckless riding and daring exploits. The story is by Jack Strumwassner. Direction is by Bernard Durning.

## Four Robertson-Cole Pictures Are for September Release

The release schedule for R-C Pictures for September, for the opening of the new production year's program, includes four productions of extraordinary interest and merit, it is said, and is a criterion of the year's program which includes twenty-six productions. The year's productions program includes Pauline Frederick in six productions, Sessue Hayakawa in six, Doris May starring in five Hunt Stromberg Productions, four Directors' Productions by Louis J. Gasnier and five Directors' Productions directed by William Christy Cabanne.

The first of the season's releases, which had its pre-release showing at the Capitol Theatre last week, is "Where Lights Are Low," starring Sessue Hayakawa. It is scheduled for release September 4. Pauline Frederick's first starring production for the year is "The Sting of the Lash," directed by Henry King.

### *The Other Two*

"Shams of Society," a Walsh-Fielding Production directed by Thomas B. Walsh, is set for release September 18. The fourth of the first month's releases will be the Gasnier production, "A Wife's Awakening," due for September 25.

## Ray's "Midnight Bell" Scores on First Showings in New York

Even though denied orchestral accompaniment, because of the strike of the theatre musicians, "A Midnight Bell" rang true and clear on its first New York showings at the Manhattan and Brooklyn Strands last Sunday. The presentation of this pictured version of the great Charles Hoyt comedy marked Charles Ray's second appearance as a director and won from audiences and reviewers once again the observation that for the star to employ anybody else to direct his work would be quite superfluous.

### *Audience Enthusiastic*

As has come to be a habit with gatherings attracted by Ray offerings, the audiences at both theatres insisted upon giving vent to their enthusiasm before the last scene was reached, giving evidences of approval such as are seldom witnessed in film houses in advance of the denouement. They clapped their hands when the star, as Martin Tripp, though bound securely to a chair, succeeded, after much twisting about, in winding the bell rope around his neck and warning the villagers of an attempt to rob the bank.

After praising Mr. Ray's talent as director, the work of the cameramen and of all the members of the cast, the critics almost unanimously made special mention of the presence of several of the little "Ray touches"—bits of originality. Thus they commented favorably on the "facial monologue" in which the young star indulges when he is alone in the "haunted" church, and in which his solitary acting describes his thrills more impressively than any number of subtitles could do.

## Hal Roach's Progress in Films Necessitates a Larger Studio

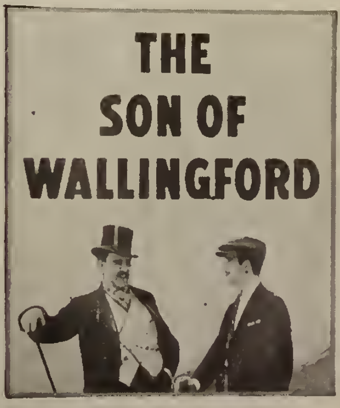
Hal Roach, who for a number of years has been producing comedies for Pathe distribution, is constantly enlarging on his activities, and now, in addition to his comedy work, is producing a serial for Pathe in which Ruth Roland is starred.

At present, in addition to "White Eagle," the Ruth Roland serial, Mr. Roach is producing the Harold Lloyd comedies, Gaylord Lloyd comedies and the series of one reelers featuring "Snub" Pollard and Eddie Boland. All are for Pathe distribution.

### *Program Complete*

His new building program which was instituted last December is now practically completed, the laboratory only waiting the installation of machinery to be in operation. These additions include a dark stage, wardrobe and dressing room building, laboratory, cafe and plunge. The tile dark stage, 80 by 200, with most modern equipment, is the first tile stage ever constructed on the West Coast and probably in the country.

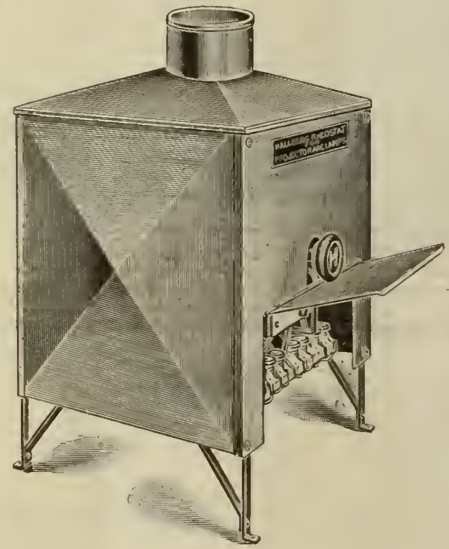
The building is fireproof which houses the big electric current generators supplying the current for stage as well as the general lighting and motive power for the equipment used in securing various effects such as wind storms and the like. The Ruth Roland company producing "White Eagle" has used the stage for various sequences in the episodes, while other companies have worked on their own stages.



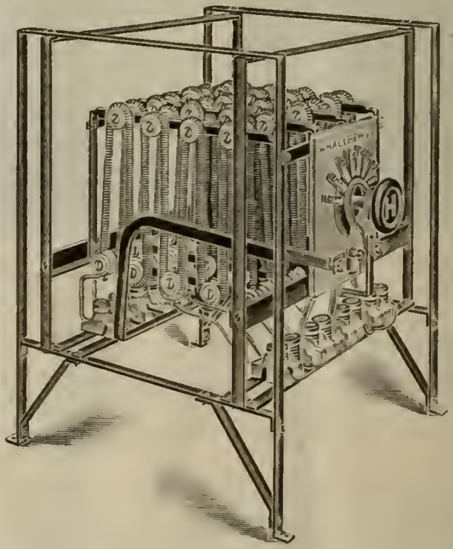
# ONCE AGAIN *U-T-E* SETS THE PACE

BY OFFERING THE

# HALLBERG MULTIPLE UNIT RHEOSTAT



The Hallberg is the first M. P. Projector Rheostat designed with the comfort of the Projectionist as well as the control of the arc in mind. The temperature co-efficient of the resistance unit is zero, therefore, when the arc is set at a given current it stays put, which means that the amperes remain constant at the arc with the Rheostat hot or cold.



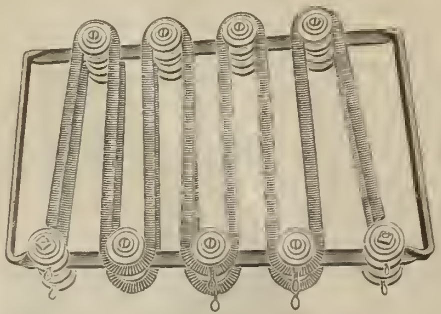
Ventilating duct is provided when so ordered as illustrated for discharge of the heated air into a flue outside the Projection Room.

*Designed and Built Like a Steel Bridge, Making Practically Unbreakable!*

Made up to 120 ampere capacity in one unit about 20″ square. Can be set to give any current at the arc from 15 amperes up in approximately 15 ampere steps. Any one of the resistance units can be exchanged in five minutes by the Projectionist. We have now passed the stage when any old kind of a Rheostat will do, and herewith offer the most substantial, the coolest, and the most efficient Rheostat in the World especially designed for our U.T.E. PROCTOR AUTOMATIC PROJECTOR.

---

Never before has the projectionist been provided with such convenient and substantial means for regulating and controlling a Projector Arc. The advent of the Hallberg Multiple Unit Rheostat puts all others on the shelf because it is made of the right stuff such as you have been looking for during the past fifteen years. The illustration showing one of the units demonstrates to any modern Projectionist the wonderful simplicity and substantial design of the make-up of this Rheostat and how each unit being separately and individually fused gives absolute control and facilitates the renewal of the units or readjustment of them without putting the entire Rheostat out of business. The U.T.E. corporation is now installing several banks of these Rheostats with U.T.E. Projectors in three new theatres in the City of Philadelphia which will be described later.



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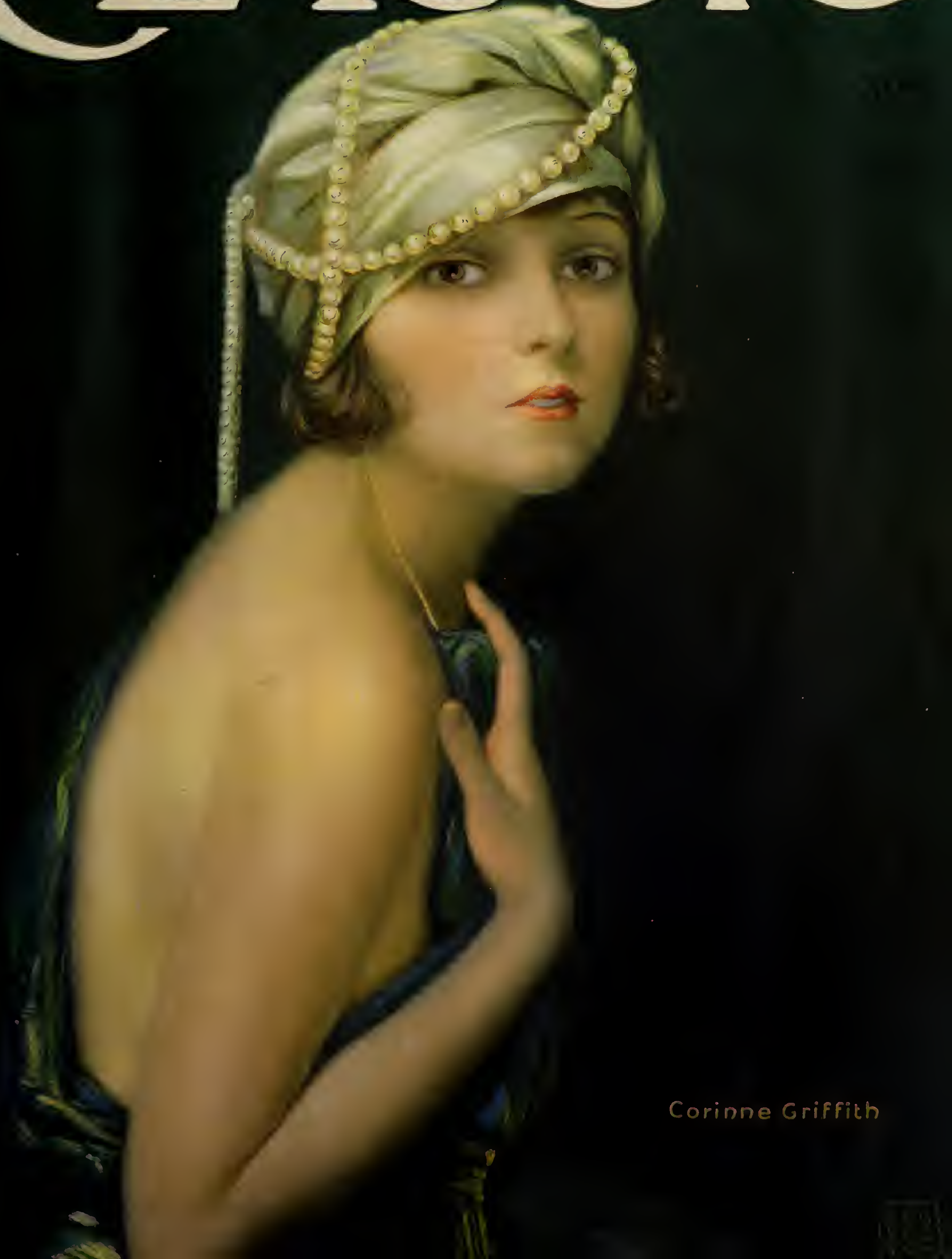
# CLASSIC



Corinne Griffith

# A Liberal Education

## IN MOTION PICTURES

A TRAVELER in strange lands always reads with the keenest interest, the news items in his daily paper which relate to his home town.

Those things with which we are acquainted, or of which we have a knowledge, always attract our greatest interest.

For years, the Motion Picture Magazine and Motion Picture Classic, and more recently, Shadowland, by far the greatest aggregation of motion picture publications in the field, and all of far-reaching influence, have been supplying the general public with interesting pen pictures of the lives of the players, and those phases of the motion picture industry about which they desire to know.

These three magazines which are read by from three to four millions of readers monthly, are thus constantly, though silently, building greater and greater interest in motion pictures.

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Are you utilizing these three great magazines to the fullest possible extent?

Motion Picture Magazine and Motion Picture Classic are mighty interesting reading for anyone connected with or interested in motion pictures.

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# Live News from Everywhere

## St. Louis

Louis Maroni, of Johnson City, was seen along Picture Row.

* * *

S. J. Hankin, president of the Fine Arts Pictures Corporation, has left for New York City. While in the East Mankin will study the available independent productions and promises he will have a most important announcement to make upon his return.

* * *

Henry Sanders, of the Orpheum Theatre, Cape Girardeau, was a caller at the Independent Film Exchange.

* * *

F. J. Warren, president of the Standard Film Corporation, Kansas City, Mo., was a visitor.

* * *

George E. De Kruif, Chicago, who is in charge of sales promotion work for the Exhibitors' Supply Company, is spending a couple of weeks in St. Louis, assisting the local manager, Mr. C. Ryder, to put the seventh anniversary sale of the company across in big style.

* * *

J. C. Steinson, of Vitagraph; Sam Harris, of Pathe, and Charlie Werner, of Metro, are the exchange members of the greviance committee of the F. I. L. M. Club of St. Louis. The two exhibitors have not been named.

* * *

M. J. Pierce and R. H. Bernard have started construction of a new $250,000 motion picture theatre at Champaign, Ill. The house will seat 1500. It will be known as the Delmonte. The projection equipment alone will cost $5,000.

* * *

Ben Rovin, of the Amuse-U Theatre, Springfield, Ill., was a caller the early part of the week.

* * *

The local moving picture houses are hopeful of obtaining a decided reduction in the wage scale of the operators and assistants when their contract expires on October 1. The musicians contract goes over until May 1, 1922. It is hoped that a reduction in wages to the operators and other help, lower prices for film when the new contracts are signed on September 1, and other possible economies may permit local houses to consider lower admission charges.

* * *

The success of the Aubert Airdome and the Broadway Theatre, which operate without music and charge but 6 and 11 cents admission has caused local theatre owners to do some deep thinking the past few weeks.

* * *

Sidney Baker, of First National, has gone to Kansas City to meet Floyd Brotkell, general manager for First National. Sidney reports a decided improvement of business within the past few weeks. S. A. Henley and Al Docttler, the special representatives traveling this territory for First National, have been burning things up, Sid says.

* * *

Charles Raymond, publicity director for the local Paramount office, has been under the weather for the past few weeks. He believes he has a touch of malaria fever.

* * *

G. Luttrell, of Luttrell's Majestic, Jacksonville, Ill., was a visitor of the past week. He is planning some big program for the fall season and was here lining up material.

* * *

William S. Sohn, of Belasco Theatre, Quincy, Ill., is a regular caller along Picture Row. His house is one of the most successful in that section of the Prairie State.

* * *

The Missouri Theatre, the big Famous Players' Missouri Corporation first-run house, Grand and Lucas avenues, has just installed the second largest pipe organ in the United States. The dedication exercises took place Sunday with Thomas Griersom, the prominent English organist, in charge of the music.

* * *

The Waverly Theatre, Fortieth street at Waverly avenue, East St. Louis, reopened Thursday night with a double feature show. The attendance was most gratifying. A perfect system of ventilation added to the comfort of the patrons.

* * *

Reports by local superintendents in towns throughout Southern Illinois to George B. Arnold, of Springfield, director of the Illinois Department of Labor, tell of a steady improvement in industrial conditions in that section. Crops are good and there is a steady demand for farm labor. This condition has been reflected in business received by the St. Louis film exchanges from that section of the State. The prospects are that this fall will be one of the best in history for the picture houses of Southern Illinois.

* * *

Manager William Goldman, of the Missouri Theatre, plans to present scenes and play the music of the eight operas produced by the St. Louis Municipal Opera Company during the eight weeks' opera season which was brought to a successful close last Sunday night. A replica of the Forest Park al fresco theatre has been built upon the stage of the Missouri for a proper presentation of the atmosphere of the park operas.

* * *

Dispatches from London, Eng., state that a moving picture machine costing less than $100 and using paper film instead of celluloid was tested successfully last week. It is known as "Kinereflex" and is a development of the old idea of the magic lantern.

* * *

Harry Redmon, proprietor of the Majestic Theatre, East St. Louis, has returned from Chicago where he was an important witness for the State in the prosecution of the White Sox players accused of selling the 1919 World's Series.

* * *

General Manager F. C. Howe, of the National Film Publicity Company, and a large field force, including six cameramen, will leave in a few days for Sedalia, Mo., to take the official moving pictures of the Missouri Centennial State Fair.

* * *

Nat Koplar has construction under way on his two new theatres. The first will be located at Arco and Manchester avenues, will seat 1,700 and cost $85,000. The second theatre is across the street from the Mikado Theatre on Easton avenue, near Hamilton avenue. This will seat 1,600 and cost $75,000.

* * *

Harry Sigmond, manager of the Seattle office of Associated Exhibitors, has found a new use for motion pictures. His discovery would be of interest, however, only to those who are the proud fathers, as he is, of one or more young American citizens-to-be. Mr. Sigmond has had motion pictures made of his two babies, and he declares that the long row of stills developed from these by the photographer, showing the babies in successive attitudes of an action, are the most interesting pictures he has ever seen of children.

## Detroit

Phil Gleichman, owner of the Broadway-Strand Theatre, is back from New York and will again control the first-run franchise for Paramount Pictures for the coming season. He will open the regular fall season on August 28 with "The Great Moment," followed by "Experience" and "The End of the World." Then will come "Anatol," which will have the greatest advertising and exploitation campaign of any picture ever shown in Michigan. Mr. Gleichman will play fewer pictures than last year, but each will have a longer run.

* * *

John H. Kunsky expects to open his New Capitol Theatre, seating 4,000 people, sometime in December. Pictures will be elaborately presented, there will be an enlarged orchestra and the policy will be a weekly change. He plans to have special added attractions in the way of soloists every week.

* * *

All of the theatres in Jackson which are now closed expect to reopen not later than August 15.

* * *

Edward Beatty, general manager of the Butterfield Circuit, expects to have all the houses in full operation by the last week in August.

* * *

A new theatre is being planned by Maurice H. Finkle, Detroit, for Birmingham, Mich., that will seat 600. Work is to start at once.

* * *

The new Tuxedo Theatre, nearing completion on Hamilton Boulevard, and under lease to J. M. Leasia, will open sometime in September.

* * *

The New Macomb Theatre, Mount Clemons, opened July 26 with a policy of musical tabloids and pictures. Later the policy will be vaudeville and pictures, changing twice a week. Bert Williams, manager of the Palace and La Salle Garden theatres, Detroit, is handling the bookings of the Mount Clemens house.

* * *

Herb Schilds, for many months with Robertson-Cole, has resigned to accept a road position with Merit Films, Inc.

* * *

W. C. Bachmeyer, division manager for Metro, returned to Cincinnati on July 30 after spending a week in Detroit conferring with Manager Clair Townsend.

* * *

Jack Story, general sales manager for Associated Exhibitors, was recently conferring with Eddie Crane, local manager, on plans for the coming season.

* * *

Herbert K. Moss, manager for Associated Producers, has succeeded in placing four features with the John H. Kunsky theatres first-run.

* * *

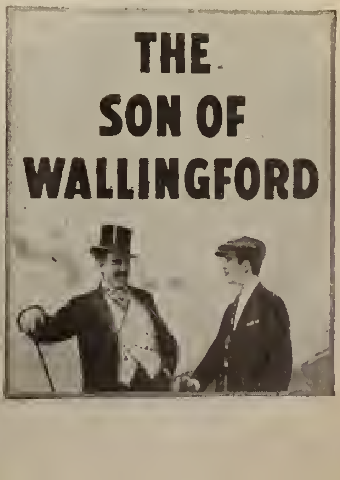
George W. Trendle, general manager of the J. H. Kunsky theatres, has returned from ten days at the Marlborough-Blenheim Hotel, Atlantic City.

* * *

Eddie Murphy, well known exhibitor and film salesman, has returned to the Pathe exchange as city salesman.

* * *

Ira H. Cohen, formerly of Detroit and for the past year with Pathe, has established his headquarters at the Fox exchange here, having been placed in charge of the Central West territory on all of the big Fox specials.



*A STRIKING SCENE FROM "CABIRIA"*
*In the palace of Sophonicha, Queen of Cirta and sworn enemy of Rome. To be released by First National*

## *Missouri*

Pat Collins, of Enterprise, has been well pleased with the trend of business the past few weeks. He says he has noticed a steady increase in volume. The theatres in the territory have also experienced greater patronage. Many of the industrial plants in this vicinity have been adding to their forces since the first part of July. The mines in Southern Illinois has also been working steadier than in the recent past.

* * *

New theatres have been opened during the past few weeks in Pal-aski, Ill., Villa Ridge, Ill., and Omaha, Ill. This indicates the improvement in amusement conditions in these parts.

* * *

Sam Norwine, of the Norwine Amusement Company, Bonne Terre, Mo., was seen at Goldywn headquarters.

* * *

J. Calvin, of the Washington, Washington, Mo., was another caller of the week.

* * *

Special representative J. Baskette, of Goldwyn, is spending his vacation at Paris, Mo. Sam Sherman and J. Reissman, the other Goldwyn roadmen, say that they have noticed a return to normalcy in their respective territories. Sherman travels Southern Indiana and Reissman Eastern Missouri.

* * *

Jack Weil, of Goldwyn, reports a most enthusiastic demand for "The Old Nest," which will be released on September 12. He has already signed all the key cities for this spectacular production.

* * *

Blue Sky Commissioner Gus O Nations, of the Missouri Finance Department of Jefferson City, has reopened the case of the Phoenix Production Company, a Delaware corporation, which seeks a permit to sell stock in Missouri. President Victor J. Miller, of the St. Louis Board of Police Commissioners, is treasurer of the concern. A prospectus of the company submitted to Nations with the application for permit to sell stock in the State states that it is the intention of the company to produce "vampless pictures." It is planned to produce in New York and Los Angeles. The company will specialize in boy pictures, including activities of the Boy Scouts and similar organizations.

The capital stock consists of $200,000 of preferred stock and 20,000 shares of common non-par value stock, which the company proposes to sell at $1 a share. Nations will come to St. Louis to examine into the assets of the concern. It has listed a completed scenario and film, "The House of Bondage," and two reels of a comedy, "Turning the Tables" and "Something Happened" as assets.

* * *

With women voting overwhelmingly in the majority, Sandoval, Ill., a town of 1,800 population, fifty miles east of St. Louis, last Saturday voted against the Sunday show. It was the first time in Illinois history that the inhabitants of an incorporated town were given an opportunity of passing a verdict on Sunday blue laws through a direct vote of the people.

* * *

The Mesco Picture Company, of Kansas City, Mo., has filed an application with the Blue Sky Department of the Missouri Finance Department, Jefferson City, for a permit to sell stock in the State. The company is financing Jesse James, Jr., in a moving picture enterprise. It has already successfully produced two pictures featuring young James, starring in the role of his father, the noted guerilla outlaw of reconstruction days. The company is capitalized for $1,000,000. Its incorporators are Thomas T. Crittendon, Jr., Thomas J. Prendergast, Michael Pendergast, L. L. Banks and Judge J. M. Johnson.

## *Louisville*

Two good showers last week make it more "livable" here and as a result picture men report a slight increase in what has been bad business. Louisville is one of the few of the larger cities to have daylight saving this summer. This has had a great deal to do with the slump. The local weather man has promised a more temperate August and business is expected to show a pick up.

* * *

After three years as B. F. Keith's picture and small-time vaudeville house, the National Theatre this winter is again to be the home of Keith's big-time vaudeville, according to report. It is also said that the Mary Anderson would be used as the circuit's picture theatre.

* * *

Nelson Van H. Gurnee, who is held at Muncie, Ind., in connection with a fatal automobile accident, is a former resident of Louisville and at one time held theatrical interests in this section. He came to Lexington, Ky., eight years ago, and for four years was owner and manager of the Ada Meade Theatre, a picture and vaudeville house there. He left Lexington four years ago but still holds other theatrical interest in the central states, it is said.

* * *

Owen G. Withers will soon begin building a new business block, which will contain a theatre at Eddyville, Ky. It will be of brick.

* * *

The McDowell Amusement Company at Ravenna, Ky., has been incorporated for $40,000. It will engage in general amusement and theatrical business. The incorporators are J. A. McDowell, G. N. Lamson and H. T. Taylor.

* * *

The Idle Hour Amusement Company, of Somerset, Ky., has filed articles of incorporation with a capital stock of $10,000 by H. L. Black, J. E. Lawhorn and F. D. Miller.

* * *

The Playhouse Amusement Company has been incorporated at Betsy Lane, Ky., with a capital stock of $12,000 by S. M. Caudill, N. L. Vest and G. C. Scott.

* * *

Lee Goldberg, secretary of Big Feature Rights, has gone to Charlevoix, Mich., for a two weeks' vacation, as the guest of Leo Keiler, of the Arcade Theatre, Paducah, at his summer home there.

* * *

The Ben Ali Theatre at Lexington, Ky., which for several years has been exclusively a picture house, will open on Labor Day with a vaudeville bill of seven acts, besides the regular bill of pictures.

### More Bad News

**That's what the industry's crepe hangers will call it, for it proves them liars. What is it? This: that West Virginia is planning for and expects a great autumn theatrical season. And a spell of cool weather boosted Chicago business in a way to gladden the hearts of the exhibitors. Let's stop this pessimistic chatter.**

## *Baltimore*

The work of the Moving Picture Censor Board of Maryland increased 39.3 per cent. from July 1, 1920, to July 1, 1921, over the examinations made during the previous year. The work of examining duplicates, which the board also has to do, is not included. The charges made by the Maryland board for examining each 1,000 feet of film is $2 for originals and $1 for duplicates, while the same charges in New York are $3 and $2, and the expenses of the Maryland board have to come out of the money taken in by it.

* * *

The opening of the Parkway Theatre, Wilmington, Del., of which Frank H. Durkee, manager of several theatres in Baltimore, is the supervising manager, took place on Saturday night, July 30. The seating capacity of the Parkway is 1,500, and it measures 75 by 100 feet. The style of architecture is Pompeian. "Man, Woman, Marriage," starring Dorothy Phillips, was the opening attraction. Col. Millard E. Tydings and Dr. Thomas Smith, both of Wilmington, are interested in the company operating the Parkway, and the house manager is George W. Lyon, well known among film men of this territory.

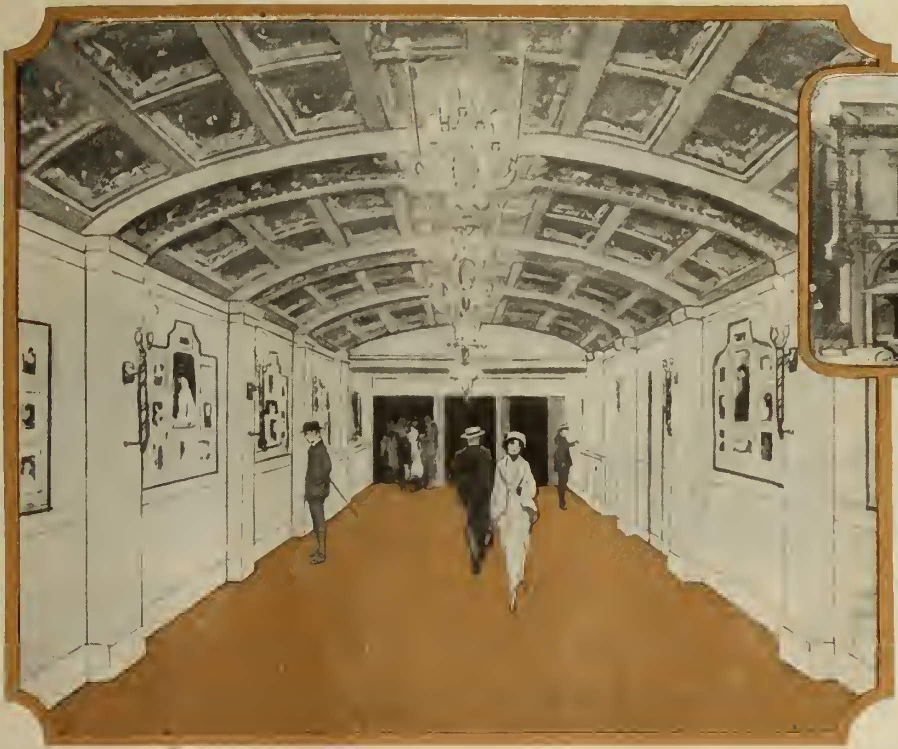
* * *

Frank Carlin, brother of John J. Carlin, owner of Liberty Heights Park and a director of the Circle Amusement Company, which will build the Circle Theatre, died from septic poisoning at Mercy Hospital, on Monday, August 1. He lived at Boyds, Md.; was 39 years old, and leaves his widow, four sons, a sister and four brothers.

* * *

In order to look over conditions in this territory, Jack Von Tilzer, of New York City, special representative of the Fox special pictures, visited Baltimore on July 29, accompanied by Paul E. Krieger, Washington branch manager for Fox, and the Baltimore representative, A. C. Melvin.

*THREE GOLDWYN PROMOTIONS*
*Clayton Hamilton, just named associate aditor; Paul Bern, new editor-in-chief of the editorial department; Ralph Block, new associate editor.*



*Drawing shows Gold-Seal Battleship Linoleum on floor of typical theatre lobby.*

*St. James Theatre, Boston, Mass. Gold-Seal Cork Carpet laid in 1914 by Gilchrist Co., Boston.*

*Inman Square Theatre, Boston, Mass. Gold-Seal Battleship Linoleum laid in 1915 by John H. Pray & Sons Co., Boston.*

# The Floor-Covering for Your Theatre—

Of course, there are a lot of requirements to keep in mind when planning the floors of your theatre. But doesn't *Gold-Seal* Battleship Linoleum fill them all? Let's see.

In the first place, it is sturdily tough and durable —well able to stand for years the grind of floor-service in the busiest theatre. Second, it can be cleaned easily, quickly and at remarkably low cost. Third, and of interest to your patrons—it is restfully quiet under tramping feet. Fourth, its soft brown tone blends artistically into any scheme of interior decoration.

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*WELL-KNOWN SUPPORTING PLAYERS IN SELZNICK PRODUCTIONS*

*From left to right (top row): Kathryn Perry, Winifred Westover, Ruth Dwyer, Doris Kenyon. From left to right (bottom row): Zena Keefe, Lucy Cotton, Niles Welch, Nita Naldi, Olive Tell*

# *Supporting Players Strengthen Selznick Films*

Not the least difficulty that confronts the producer is the matter of choosing the proper player to enact the leading supporting role opposite the star, according to Myron Selznick, the leading man or leading woman, is the most difficult to fit to the part involved.

Exhibitors and the public in general rarely ever look into the intricacies of a star production beyond the star himself, says Mr. Selznick. A picture in which Eugene O'Brien, Elaine Hammerstein, or any other widely known star is featured, is looked upon generally as merely a vehicle for the particular player. Other performers they take for granted and regard their performances as merely incidental to a story that is built around the star. But the progressive producer no longer disregards or treats lightly his supporting cast for history has proven that the star who ascends to the greatest heights is the star who, in addition to having the proper vehicle, also has adequate support.

Quite naturally the stars are provided with stories that are specially suited to their talents and, then Myron Selznick and his casting director then turn their attention to the matter of choosing players who not only are ideally fitted to the part, but who also are valuable as a box-office attraction. Zena Keefe, Winifred Westover, Ruth Dwyer, Florence Billings, Kathryn Perry, Doris Kenyon, Hedda Hopper and Kathryn Williams are among the women who are now playing leading supporting roles and among the men are Harry Morey, Niles Welch, Robert Ellis, Matt Moore, George Fawcett, Norman Kerry, Roland Bottomley, Arthur Housman, Frank Currier, William B. Davidson and others of equal prominence.

At the present time Winifred Westover and Niles Welch are occupying a prominent position as leading woman and leading man, respectively, in support of Selznick stars. Miss Westover has just completed her second picture in support of Conway Tearle, "The Fighter," its predecessor having been "Bucking the Tiger," in which she also appeared. She also played with Eugene O'Brien in "Is Life Worth Living?"

Niles Welch first attracted Mr. Selznick's attention when he played in "The Palace of Darkened Windows." He later played the male lead in "Who Am I?" and then with Elaine Hammerstein in "Remorseless Love," a production to be released next month, and he is now working with Miss Hammerstein on "The Way of a Maid."

Next in importance is the selection of "heavy" types. "Heavies" often either make or mar a photoplay. Players of heavy dramatic roles seldom have either "looks" or popularity to see them through, for villains are not expected to be either handsome or popular, but must stand squarely on their ability to "get over" the villainy assigned them. The Selznick organization lists among their regular players two "heavies" of merit in Arthur Housman and Florence Billings.

Arthur Housman began his career in vaudeville and his early appearance in motion pictures was in comedy roles. His latest Selznick picture is the forthcoming Conway Tearle production, "Shadows of the Sea," and he also supported that star in "The Fighter," and played with Eugene O'Brien in "Is Life Worth Living?" Miss Billings has a record of screen achievements that extend back over a period of years and has appeared at one time or another in support of all the Selznick stars.

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# *Gaylord Lloyd to Be Featured in Coming Pathe Comedies*

The celebrated name of Lloyd in connection with screen comedy production hereafter will not place the entire responsibility on Harold of that patronymic. Gaylord Lloyd, an elder brother of quite remarkable resemblance, has entered the lists to share both responsibility and credit This interesting news comes to light in the form of a Pathe announcement that it will release a series of one-reel comedies beginning this coming September which features Lloyd.

This adds another producing unit to the rapidly expanding activities of the Hal Roach Studios at Culver City, California, supplementing Harold Lloyd, Harry Pollard and Eddie Boland in the comedy department, with Ruth Roland in serials lately added to Producer Roach's galaxy.

This featuring of Gaylord Lloyd in one-reel comedies at this time is described as a logical sequel to Harold Lloyd's emergence from that form—in which he established his high reputation—into the multiple reel comedy feature.

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# *W. S. Hart and Douglas MacLean Star in Two August Releases*

William S. Hart in "The Whistle" and Douglas MacLean in the Thomas H. Ince production, "Passing Thru," are the Paramount feature releases August 14.

In "The Whistle," which was written by May Wilmoth and Olin Lyman and was adapted and directed by Lambert Hillyer, "Big Bill" steps out of the chaps of the Western frontiersman and dons the overalls of the New England factory worker. Myrtle Steadman is seen as leading woman.

Agnes Christine Johnston is the author of "Passing Thru." Joseph Franklin Poland wrote the scenario and William A. Seiter directed. Mr. MacLean's leading woman is Madge Bellamy.

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# *Pearson Says Exhibitors and Editors Work Along Same Lines*

Elmer Pearson, director of Pathe Exchanges, says that the same type of genius characterizing the big newspaper editor is seen in the wise and successful motion picture exhibitor, who makes use of almost identically the same means of winning and holding his public.

"The picture exhibitor," says Mr. Pearson, "of course has a more restricted audience than that of the editor of the average important newspaper; but he shows the same sort of ability and skill in satisfying its desires. It would almost seem that some of the wisest and most successful of them had taken lessons from the late Charles A Dana, Horace Greeley, James Gordon Bennett or Joseph Pulitzer—not to mention celebrated editors now living, who, along certain lines, doubtless have excelled these famous predecessors in the certainty of their popular appeal."

## *New Series*

The new series of Grover Jones westerns will be known as Argosy Features. The first one, "The Scar," featuring Ora Carew, is now complete and the negative en route to New York.

# Newest Reviews and Comments

*Conducted by* **EDWARD WEITZEL**, *Associate Editor*

## *"Experience"*

### *Paramount Production of George V. Hobart's Modern Morality Has Much Artistic Merit*

Reviewed by Edward Weitzel.

In its original form George V. Hobart's modern morality play, "Experience," was one of the biggest money makers ever known to the stage. Well acted and produced, it broke records in city after city, and pleased not only the regular theatregoers, but a large number of the element that seldom enter a playhouse. The screen version produced by Paramount should duplicate the stage success. It adheres closely to the original story, and the production has much artistic merit. In the face of these facts it is interesting to recall that the New York dramatic critics had only faint praise for it after the opening performance, and there were other superior persons who found "Experience" a well-meaning but uninspired piece of writing that they might have termed briefly, the apotheosis of the obvious. Deprived of its allegoric subtitles and names, the story relates the commonplace adventures of a young fellow from the country who comes to the city, gets into fast company, goes broke and goes back home and marries his country sweetheart. There isn't a new twist or turn to the plot, but it is presented in a form that will please a vast number of worthy film patrons, and more than one wise man has sent out warnings anent the unwisdom of trying to argue against a success.

Richard Barthelmess is featured as Youth, and more than vindicates his selection for the part. He looks and acts it to the life. Marjorie Daw is equally well placed as Love, and John Miltern gives a particularly clean cut performance of Experience. The entire cast is expertly chosen, and the lighting of the faces is finely done. There are several massive and cleverly designed sets in which adroitly handled crowds are shown. A few more touches of humor would be a welcome addition to the picture.

**The Cast**

| | |
|---|---|
| Youth | Richard Barthelmess |
| Experience | John Miltern |
| Love | Marjorie Daw |
| Ambition | E. J. Ratcliffe |
| Hope | Betty Carpenter |
| Mother | Kate Bruce |
| Pleasure | Lilyan Tushman |
| Opportunity | R. Senior |
| Chance | Joe Smiley |
| Tout | Fred Hadley |
| Despair | Harry Lane |
| Intoxication | Helen Ray |
| Good Nature | Jed Prouty |
| Poverty | J. Furey |
| Wealth | Charles Stevenson |
| Beauty | Edna Wheaton |
| Fashion | Yvonne Routon |
| Sport | Ned Hay |
| Excitement | Sybil Carmen |
| Conceit | Robert Schable |
| Temptation | Nita Naldi |
| Work | Frank Evans |
| Delusion | Frank McCormack |
| Crime | L. R. Wolheim |
| Habit | Agnes Marc |
| Degradation | Mrs. Gallagher |
| Frailty | Florence Flinn |
| Makeshift | Inac Barnes |
| Gloom | Leslie King |

Stage play by George V. Hobart.
Scenario by Waldemar Young.
Directed by George Fitzmaurice.

**The Story**

"Youth" is happy in the rose-bowered cottage until he meets with "Ambition," who tells him of the city beyond with its wonderful opportunities. So he leaves his mother with "Love" and "Hope" and goes forth to meet "Experience." In the city "Youth" first encounters "Pleasure." Dazzled by her brilliancy, he asks "Opportunity" to wait before they discuss his work. But "Opportunity" will not wait and leaves him. At the Primrose Path, "Pleasure" introduces him to her friends "Beauty," "Wealth," "Fashion," "Intoxication" and "Temptation." All are interested in "Youth" with his enthusiasm, and welcome him to their midst.

At his home 'Youths" mother has died. "Love," braving a storm, sends him a telegram that is intercepted by "Temptation." Hearing no word from him, "Love" goes to the city where she is directed to the Primrose Path. But "Love" is not allowed to enter the cabaret and so returns to her home. "Youth's" money has fast disappeared. "Chance" directs him to a gambling house where he can double his money. But luck is not with "Youth" and he leaves the place bankrupt. The fine friends now lose interest in "Youth," who is followed about by "Poverty" and "Delusion." At the "House of the Last Resort," "Youth" applies for work. A slumming party made up of his former friends come to the Tavern. With the exception of "Temptation" all have forgotten him. She slips "Wealth's" wallet into his apron. "Youth" is accused of theft and thrown from the place. As he leaves, "Temptation" gives him the telegram that "Love" had sent him telling of his mother's death.

Sick and disgusted, "Youth" meets "Vice" and "Habit," who show him how he can forget by means of drugs. His friendship for "Habit" becomes so strong that he consents to go with "Crime" and rob "Wealth's" house. On the way, he hears the singing of a choir in a church. Remembering his mother, he refuses to go and falling on his knees, resolves to return to his home. With "Experience" he returns to the little town. There "Love" and "Hope" await his coming. "Ambition" again seeks "Youth" who with "Love" at his side starts life anew.

**Program and Exploitation Catchlines:**

Richard Barthelmess Is Ideally Cast as "Youth" in the Modern Morality Play, "Experience," Which Had a Record-Breaking Success on the Stage.

**Exploitation Angles:** Don't sell this as a photoplay, but as a morality play, and direct your appeal to the better classes in your audience with reference to the success of the stage version. Then get the melodrama crowd with talk of the lavish production and you will get all your crowd and send them out pleased. It's all a matter of selling this big and in the right way, but you must make them understand that it is something different.

*IN THIS ISSUE*

*"Experience" (Paramount).*
*"Remorseless Love" (Selznick).*
*"Moonlight and Honeysuckle" (Realart).*
*"The Fighter" (Selznick).*
*"A Midnight Bell" (First National).*
*"Pilgrims of the Night" (Associated Producers).*
*"Greater Than Love" (Associated Producers).*
*"Big Game" (Metro).*
*"Her Sturdy Oak" (Realart).*
*"A Daughter of the Law" (Universal).*
*"After Your Own Heart" (Fox).*

## *"Remorseless Love"*

### *Selznick Picture Starring Elaine Hammerstein Tells Concise Story of Mountain Feud*

Reviewed by Edward Weitzel.

The plot of "Remorseless Love" differs in one particular from the ordinary run of Tennessee Mountain feud stories—the principal characters are several notches higher up in the social scale. Although the heroine is a school teacher in the backwoods she has a well bred air and excellent taste in the matter of clothes, and the hero is a college graduate and drives about in an expensive touring car. Their love affair is troubled by the usual killing of a relative of the young girl's, only this time it is not a case of murder. The story is told concisely, and the proper locations indicated with convincing effect. Billed as a Ralph Ince Production, it is in keeping with this director's past reputation for artistic work.

Elaine Hammerstein is as attractive as ever and makes the southern school teacher a demure young person who seems to have herself well in hand. Niles Welch is a manly and winning Enoch Morrison.

**The Cast**

| | |
|---|---|
| Ruth Baird | Elaine Hammerstein |
| Enoch Morrison | Niles Welch |
| Dave Hatfield | Jerry Devine |
| Hester Morrison | Ray Allen |
| Cosmo Hatfield | James Seeley |
| Cameron Hatfield | Effingham Pinto |

Story by Mary Lanier Magruder.
Scenario by Edward Montague.
Directed by Ralph Ince.
Length, Five Reels

**The Story**

Ruth Baird, who is related to both the Hatfields and the Morrisons, knows that there is trouble ahead when young Enoch Morrison comes home from college and starts to make love to her. Her uncle Cosmo Hatfield, with whom she lives, and her cousin Cameron give her to understand at once that the old feud between the two families is as strong as of old. Cameron, who is in love with Ruth, is very bitter against Enoch. One day the lovers meet in the woods. Enoch has been hunting. He suggests that they row over to an island and have their fortunes told by an old colored woman who lives there. Ruth consents. Enoch leaves his gun leaning against a log, and the two cross to the island. When they reach the old woman's house, they find it deserted. A storm blows their boat away, and they are forced to spend the night on the island.

In the morning the colored woman returns from the mainland, and the lovers are rowed across the lake. As they step ashore Enoch is arrested for the murder of Cameron, whose dead body has been found near Enoch's gun. Enoch is tried for murder, and he will not clear himself by explaining that Ruth and he spent the night on the island and she knows he is innocent. The girl herself has been threatened with death by her uncle if she tells such a story on the witness stand. but she is just about to defy him when little Dave Hatfield, who has been ill ever since his brother's death, runs to her and explains that he accidentally shot Cameron with Enoch's gun. Ruth and Enoch put an end to the feud by getting married shortly after the trial.

**Program and Exploitation Catchlines:**

Elaine Hammerstein in "Remorseless Love" Portrays a Girl Who Is Ready to Risk Her Reputation in Order to Save the Life of the Man She Loves.

**Exploitation Angles:** Keep off the feud as much as you can and lay it on the circumstantial evidence to sell the story. If you can tie to some local breach of promise case, you can make a clean-up with the title by hooking in.

# Newest Reviews and Comments

## "Her Sturdy Oak"

*Refreshing Human Note Gives Wanda Hawley's New Realart Picture Good Entertainment Value*

Reviewed by Edward Weitzel.

Here is a somewhat different picture. A refreshing human note gives "Her Sturdy Oak," Wanda Hawley's new Realart picture, good entertainment value. Many of the situations are novel, and the characters conduct themselves like reasoning human beings who make amusing mistakes of the kind that happen every day. Another agreeable thing about the picture—Miss Hawley does not try to force herself to the front in any of the scenes. The part she plays is of the clinging vine type, and the star adheres strictly to it. Walter Hiers as Samuel Butters, carries the burden of the acting and does it so discretely that he helps Miss Hawley to hold her position at the head of the cast. Sylvia Ashton as a strong minded but warm hearted new woman of the heavyweight class is admirable.

There is a comedy now running on Broadway that has been highly praised by press and public. "Her Sturdy Oak" has considerable of the same spirit about it. The way two young people work out their romance and then face the realities of married life has brought the screen something out of the beaten track. The production shows excellent taste and judgment.

**The Cast**

| | |
|---|---|
| Violet White | Wanda Hawley |
| Samuel Butters | Walter Hiers |
| Belle Bright | Sylvia Ashton |
| Mrs. White | Maym Kelso |
| Archibald Mellon | Leo White |
| Foreman of Ranch | Frederick Stanton |

Author and Scenarist, Elmer Harris.
Director, Thomas N. Heffron.
Cameraman, Maynard Laswell.
Length, Five Reels

**The Story**

Samuel Butters tries to make himself believe that he is happy because Belle Bright and he are working a ranch on shares and that he is engaged to marry Belle. His fiance is a strong minded but warm hearted young woman who weighs over two hundred, dresses in khaki knickers, bosses everything and everybody on the ranch and takes Samuel in her lap when she wants to show her affection for him. One day Samuel gets up enough courage to ask if he has any income from the ranch and is told that he may draw one hundred and twenty-five dollars a month. Feeling like a millionaire, Samuel decides he needs a change of air. He goes to a summer hotel, meets Violet White and realizes that his life will be blighted forever if he does not make her his wife, in place of Belle. Violet, a clinging young creature, sees in Samuel her sturdy oak. and agrees with the unhappy Mr. Butters. At last they determine to go to Miss Bright, state the case and trust to her generosity to break the engagement. The plan succeeds, but Belle, who controls Samuel's half of the mortgage on the ranch, refuses to let him have any more money.

The lovers are married, set up housekeeping and have a tough time of it, although blessed with a pair of twins. One day they discover a swam of bees and a store of honey in an old chimney. Mrs. Butters decides that they must domesticate the bees and get rich selling honey. The scheme works out beautifully until Belle drives up in front of their place, walks in and announces she is going to foreclose the mortgage. The sight of the twins breaks down her desire for revenge. When she leaves the Butters happy and contented, there is more than a hint that the cool and efficient foreman of her ranch will be her lord and master in the near future.

**Program and Exploitation Catchlines:**

See How the Sting of a Bee Leads to Happiness and Plenty in "Her Sturdy Oak," a Wanda Hawley Picture Produced by Realart.

**Exploitation Angles:** Go to a little extra trouble to put this over. Tell the people who have been clamoring for good plays that here is something done to their order, and make them come in. Don't ask Miss Hawley to do it all. Let the play give her the help it will amply afford.

## "A Daughter of the Law"

*Carmel Myers Has Fast Moving Melodrama for Her Latest Universal Feature*

Reviewed by Fritz Tidden.

Back in the days when girls wore ears and lacquered their faces in private, as Gelett Burgess once remarked, the spectacle of a young miss who dressed herself up as an immoral woman and mingled with bums and gansters to save her brother from the toils of a band of crooks, would hardly be accepted as plausible enough to be even the heroine of a melodrama. Nowadays such a character is looked upon as realism, for melodrama. Carmel Myers, as the star of "A Daughter of the Law," plays just such a self determined young lady and because such a person is accepted the onlooker can sit back with no pettifogging criticisms popping into his mind and enjoy what develops into a rapid, exciting and genuine melodrama, with plenty of the "melo."

If an exhibitor wants to show a simple, unostentatious melodrama, he cannot go wrong with "A Daughter of the Law." The theme is not new, but that is beside the point. The main thing is that the picture is good entertainment, due to several reasons, but principally because it contains a well constructed story, directed capably and acted for all it is worth. Miss Myers is her usual talented and appealing self.

**The Cast**

| | |
|---|---|
| Nora Hayes | Carmel Myers |
| Jim Garth | Jack O'Brien |
| George Stacey | Fred Kohler |
| Slim Dolan | Jack Walters |
| Papa Marlowe | Dick Lareno |
| Inspector Hayes | Charles Arling |
| Eddie Hayes | Joe Bennett |

Story by Wadsworth Camp.
Scenario by Harvey Gates.
Directed by Jack Conway.
Length, 4,752 Feet.

**The Story**

Nora, Police Inspector Hayes' daughter, enters an underworld meeting place in search of her erring brother, Eddie, who is a member of Stacey's gang. Stacey, who is planning a house-breaking, thinks Nora is Eddie's sweetheart, and tries to cut him out. Nora does not succeed in getting her brother away from the gangsters.

Tipped off, the police move to catch the gang at work. Nora tells her father of Eddie's predicament, and both rush to save his life. Jim Garth, chief detective and in love with Nora, causes his raiding party to surround the gangsters. In the melee Eddie is killed by Stacey. The leader and his chief henchman are tried and convicted on Nora's testimony. They escape after the trial, however, and capture the girl, hold her for ransom and threaten to blind her with vitriol. Then they capture Garth, and Nora bargains for his life, promising them a safe escape to Canada.

The trip to the border is halted when Nora gets possession of the vitriol, and the gangsters are again taken into custody. Garth and Nora head for a minister.

**Program and Exploitation Catchlines:**

A Thrilling Story of Desperate Deeds After Dark—And of a Beautiful Woman's Daring Adventure.

She Used Her Beauty to Lure the Most Desperate Gang of Criminals in New York to Justice. See Carmel Myers in "A Daughter of the Law."

**Exploitation Angles:** Sell this as a melodrama with plenty of paper and handcuffs and guns and jail fronts for the lobby. Play up Miss Myers and the theme of the story in your newspaper work.

## "After Your Own Heart"

*Tom Mix Does New Stunts as College Bred Ranchman in Fox Production*

Reviewed by Edward Weitzel.

There is no telling what Tom's western friends will say when they take a look at "After Your Own Heart" and discover that he is playing a college bred ranchman from the East, who mounts his cow punchers on bucking autos and uses an airplane to help fight a band of outlaws. However, Mr. Mix is as spry as ever and gets just as much fun out of a mix-up as before. To see him in patent leather pumps and the other garments of fashionable life is considerable of a shock, but his riding clothes were built for the business and when Tony and he gets into action the scenery is full of gallant rescues, break neck riding and bunches of badmen hitting it up for the tall timber and regretting they had ever been anything but good. The wind-up is a running fight around a ranchhouse, that puts the Charge of the Light Brigade completely in the shade, a flock of high powered cars dashing through the building and knocking in the walls like a regiment of up-to-date battering rams. "After Your Own Heart" is a sprightly piece of fiction and amusing as well.

This picture was made before Tom's visit to New York. What wonders in the way of personal scenery and marvelous examples of the tailor's art he may put into his next release, now that he has been shopping on Fifth Avenue, time alone will tell. In the meantime, "After Your Own Heart" will serve to pave the way.

Ora Carew is a fetching western heroine, and George Hernandez is a humorous old ranchman, who helps to destroy his own home and defeat the outlaws.

**The Cast**

| | |
|---|---|
| Herbert Parker | Tom Mix |
| Loretta Bramley | Ora Carew |
| Luke Bramley, her father | Geo. Hernandez |
| Peter Ruddock | Wm. Buckley |
| Tex Marole | Sid Jordan |
| Aviator | E. C. Robinson |
| Fighting Kid | Bill Ward |

Story by William Wallace Cook.
Scenario by John Montague.
Direction by Geo. E. Marshall.
Photography by Ben Kline.
Length, 4,244 Feet.

**The Story**

When Herbert Parker, college athlete and up-to-date ranchman, arrives in Arizona to take charge of his property, he finds that old Luke Bramley, owner of the adjoining ranch, is ready to give him a fight over the ownership of a valuable water hole. Parker saves Bramley's daughter from being killed by her runaway horse, and is offered a job on the Bramley ranch. He accepts, being smitten with Miss Loretta, and makes an enemy of Peter Ruddock, the Bramley foreman. Old man Bramley finds out who Parker really is and drives him off the place. The fight over the water hole becomes serious, when Ruddock shoots his boss in the hand and makes him think that one of the Parker outfit did it.

As a last resort, Ruddock tells a gang of outlaws that his boss has a large sum of money in the house and that he will help them steal it. if they will assist him to carry off Loretta. Word reaches Parker what is going on. He mounts his cowboys on cigar shaped autos, sends Bramley up in an airplane to drop sticks of dynamite on his own house, and drives the outlaws from it by demolishing the building. He then puts Loretta into his car and races off to the nearest minister's with her.

**Exploitation Angles:** Let Mix carry this on his competent shoulders, but pull what you can out of the title with "A play 'After Your Own Heart'" and similar suggestions. Swell on the fact that he plays a college graduate. In a small town you can bang this over for a lot of space.

# Newest Reviews and Comments

## "Greater Than Love"

*J. Parker Read, Jr., Produces Picture of Excellent Contrasts, with High Moral Message, Featuring Louise Glaum and Released by Associated Producers*

Reviewed by Mary Kelly.

The lesson of better living in a day of sensuality is projected by an unusual situation in "Greater Than Love." Five young girls living irresponsibly in a New York apartment, are halted in their round of revelry one evening when one of their number, suffering from an unhappy affair, takes her own life. The effect on the others, for once forced to admit the soberness of life, is strikingly depicted. At this crisis, appears the mother of the dead girl, a woman of the highest type whose obvious goodness and purity is a contrasting influence in their surroundings. Her visit lasts but a few hours and is followed by another whirl of pleasure. But upon one of the girls at least has the visitor's benign presence left a lingering impression, and it is this which saves her later from a dishonest move that would endanger the happiness of several.

The picture is typical of the modern tendency toward the newer religious beliefs which is noticeable even where there is profligacy. At times it is deeply stirring. The lesson has been picturesquely set forth and the characterizations bespeak excellent directing. While the sub-titles may seem a little preachy to some, to many they will be acceptable. The character of the mother is beautifully drawn, but might be made more human, and not the less admirable, if her acceptance of the news of her daughter's death were tinged more noticeably with grief. In this way, her strength, as later revealed would be all the more superb. Miss Gertrude Claire is a perfect type for this role. Louise Glaum has, as usual, a more or less hectic role which she does with earnest responsiveness to her director. Mahlon Hamilton is impressive in a retiring part. The photography and lighting are very good.

**The Cast**

| | |
|---|---|
| Grace Merrill | Louise Glaum |
| Elsie Brown | Patricia Palmer |
| Maizie | Rose Cade |
| Clarice | Eve Southern |
| Pinkie | Willie May Carson |
| Helen Wellington | Betty Francisco |
| Bruce Wellington | Mahlon Hamilton |
| Elliott | Donald MacDonald |
| Frank Norwood | Edward Martindel |
| "Mother" Brown | Gertrude Claire |
| The Youth | Stanhope Wheatcroft |

Story by G. Gardner Sullivan.
Direction by Fred Niblo.
Length, Six Reels.

**The Story**

Grace Morrill is one of six young girls who are idling their lives away in a New York apartment, devoted largely to the staging of parties of a more or less questionable order. One evening she finds Elsie, the youngest of the "family" in tears. Grace advises her that no one man is worth crying over and leaves her only to discover later at a party that Elsie has taken poison. The doctor is unable to revive her, and all five girls face the first serious experience of their lives.

Elsie's mother, a quiet, strong woman, receives the news without wincing. When she notifies Grace that she is coming to visit them, the girls transform the apartment into a modest little nest, and prepare to appear "good." Her beautiful character brings forth genuine admiration from all of them during her short visit.

Grace has previously entered into an agreement whereby she receives $50,000 for beguiling Bruce Wellington, so that his wife will seek a divorce. Just before she leaves for home, Elsie's mother meets Wellington and knows intuitively that something is wrong. Her few words about real happiness remain with Grace long after the visitor has left, and she tells Wellington the whole plot, admitting that she is unable to carry out her part. She perceives the emptiness and uselessness of her life as it has been and in the determination to make something better of it, goes to Elsie's mother who offers her a home—the first real home she has known.

**Program and Exploitation Catchlines:**

Six Irresponsible Girls Leading a Bohemian Life in the Big City—With Never a Moment For Anything But Pleasure—A Suicide Right Under Their Own Roof Brings Them Face to Face With Facts—The Result Is Unusual.

Grace Morrill Had Never Met Anyone With a Soul, Until Elsie's Mother Came to Visit. At First She Resented This New Influence For Good—But a Time Came When She Needed It and Then—

**Exploitation Angles:** Play up the two sides of life which the picture lays stress upon. Use for lobby display a gay scene from the dance and the quiet scene of the mother before the cottage door. Exploit the title by—"Love has always been acknowledged to be the greatest thing in the world." Is there anything more sublime? See this picture and be convinced.

## "Strange Caterpillars"

It is not generally known that moths are speedy fliers, but Kineto Reviews in its film entitled "Strange Caterpillars," shows what is known as the hawk moth that can work up a speed of fifty miles an hour. There are also some interesting pictures of caterpillars, which are blood relations of moths; their habits, manner of locomotion, the way they act, and their destructive proclivities are all shown.

The collecting of butterflies are pictures to attract attention, and everything to do with their collecting from their capture to the time they are displayed dried, and pinned on boards are interesting details.

"The Charm of the Unfolding Bloom," produced by speed magnification or stop-motion photography, showing one hour to three days' natural development in ten to thirty seconds is an interesting part of the Review.—T. S. daP.

## Movie Chats No. 61

Movie Chats No. 61 shows, as usual, entertaining sights in different parts of the world. The most interesting, perhaps, is the building of concrete ships, every detail, up to the time of launching, being shown. First is illustrated the building of two wooden frame-works, one inside the other. Between these frame-works the cement is poured, and after it hardens the wood-work is knocked off and, presto, you have the hull of a concrete ship.

Other views show old Jerusalem with its motley population, and then, whizzing to Java you get "shots" of a typical street scene of that place. The raising of thousands of geese for market is an interesting sight, and the reel winds up with pictures of a gorilla and other anthropoids in the London zoo.—T. S. daP.

## "Nothing Like It"

A number of good laughs are due for the audience which sits through "Nothing Like It," a two-reel Christie comedy, which Educational has for distribution. The plot develops in a theatre where some amateur actors are putting on a would-be-dramatic rendition of "Cleopatra."

What befalls the actors by reason of one of their number, who is jealous of the success of the show, doing his best to "queer" it, is quite enough to make the audience, which is also pictured, go through paroxysms of laughter. And it will have no less an effect on those who come in past the box-office.—T. S. daP.

## "Big Game"

*Wildly Improbable Canadian Northwest Story Produced by Metro Gives May Allison Little to Do*

Reviewed by Edward Weitzel.

"Big Game" has a weak and wildly improbable plot, and is a long time getting to any real situation. The wife of Larry Winthrop, of Boston, discovers that her husband is a physical coward, and is told that the only way to cure him is to force him into a fight in her behalf. She gets him to go to the Canadian Northwest in the dead of winter with her, hires an impressionable French guide to make love to her, finds that the man is determined to have her, and stands watching while her husband beats the guide up and then kicks him out of the room. Whereupon the Winthrops return to Boston, and the proud and happy wife tells his family what a hero Larry has proved himself.

This story is very well acted, but gives May Allison little to do. Too much time is spent in preparing for the only real scene—the fight. There is a fairly well simulated blizzard and the dashes with dog teams over the snow are inspiring, but the human animals are not, and you commence to wonder who is going to put a little common sense into the wife's head, when you learn that she has brought four large trunks of wardrobe with her.

**The Cast**

| | |
|---|---|
| Eleanor Winthrop | May Allison |
| Larry Winthrop | Forrest Stanley |
| Jean St. Jean | Edward Cecil |
| Aunt Sarah Winthrop | Zeffie Tillbury |
| "Spike" McGafney | William Elmer |
| Henri Baptiste | Sidney D'Albrook |

Stage play by Willard Robertson and Kilbourne Gordon.
Scenario by Edward T. Lowe, Jr.
Directed by Dallas Fitzgerald.
Cameraman, Jackson Rose.
Length, Six Reels.

**The Story**

Eleanor Winthrop finds that marrying into a wealthy and aristocratic Boston family has it drawbacks. Her husband has been mothered to death by Aunt Sarah Winthrop, and brought up to use real Boston language. Eleanor likes to pep up her conversation with the latest colloquialisms. She also likes to believe that her husband has plenty of nerve and is handy with his fists. When she discovers that he is a physical coward and that his boxing lessons are only for effect, she consults a specialist and is told that her Larry can be made to fight if he thinks that he is defending her. A day or so later Larry is advised by his lawyer to go out to the Canadian Northwest and attend to some property. Young Mr. Winthrop doesn't want to go but his wife insists and announces that she will go with him. Once at Banquette Eleanor looks about for some means to put her plan into execution. Chance favors her. A French-Canadian guide is smitten with her, and Eleanor hires him to make love to her. The guide does it in such a realistic manner that Eleanor finds that she is in danger of being abducted by Jean St. Jean. The three are storm-bound in a lonely cabin, and Eleanor has only her husband to protect her. Jean defies Larry and seizes Eleanor. This awakens Larry's fighting blood. When the Boston society pet is through with the Canadian caveman, he submits to being kicked out of the room. The Winthrops go back to Boston, and Eleanor is so proud and happy that she thinks of using a pair of boxing gloves as a family crest.

**Program and Exploitation Catchlines:**

In "Big Game" the Wife of a Boston Society Man Takes Him to the Canadian Northwest to Make a Hero Out of Him. and Succeeds Better Than She Had Hoped. May Allison Plays the Wife.

**Exploitation Angles:** Hang it on Miss Allison and use the big idea of the story to get interest, without telling too much. Use such lines as "Would you fight for your wife?" and similar teasers.

# Newest Reviews and Comments

## *"Moonlight and Honeysuckle"*

### *Pretty Screen Adaptation with Variations, Made by Realart of Light Stage Comedy*

Reviewed by Jessie Robb.

That light stage comedy of the perplexities of a pretty girl to decide which of her suitors would make the best husband has been put on the silver sheet by Realart with Mary Miles Minter as the star. The screen adaptation differs from the play in that the heroine invites the different aspirants for her hand to a lodge in the woods, there to be tested out in trial marriages over the week-end (she only invites them one at a time); instead of telling them her imaginary wicked past. With such material and a star of a different type, this picture might have been a spicy affair. But as Miss Minter is a calm and blond ingenue who behaves throughout in a sweetly dignified manner (indeed it is quite difficult to imagine her thinking of such naughty things as trial marriages, even if they are properly chaperoned), the entire picture is very mild and innocuous. The play is not one which is well suited to the screen, lacking necessary action, and the scenarist and director deserve credit for doing as well as they have. There is a mild attempt at some fun and wit in a few of the sub-titles.

Scenically, the backgrounds are pleasing to the eye, the photography good, the cast very good. On the whole this is just the picture for the matinee crowd, which, as all exhibitors know, is composed mainly of housewives and flappers.

**The Cast**

| | |
|---|---|
| Judith Baldwin | Mary Miles Minter |
| Tod Musgrove | Monte Blue |
| Senator Baldwin | Willard Lewis |
| Hallie Baldwin | Grace Goodall |
| Congressman Hamill | Guy Oliver |
| Robert W. Courtney | William Boyd |
| Mrs. Langley | Mabel Van Buren |

From the Play by George Scarborough
Scenario by Barbara Kent.
Directed by Joseph Henabery.
Cameraman, Faxon Dean.

**The Story**

Judith Baldwin, daughter of Senator Baldwin, of Arizona, is puzzled over which of her two suitors she had better accept. As father has fallen a willing victim to the charms of a fascinating widow who will not marry him until Judith is out of the way, there is need for haste. Judith hits on the plan of trial marriages, properly chaperoned, at their lodge in the woods. Congressman Hamill is the first tryee and Judith finds him a bore. The liveryman, who has taken Hamill to the lodge, thinks that he has made a discovery and sends a telegram to a Washington newspaper stating that Baldwin's daughter has eloped. Courtney, Judith's other suitor and society man, leaves for the lodge before the invited time and arrives when Hamill has gone to the village to telephone a denial to the paper. The newspaper item is also instrumental in bringing to the lodge Tod Musgrave, Baldwin's ranch manager, who has always loved Judith and who has come to Washington to ask her to marry him.

Meanwhile, Baldwin and his widow have secretly married and leave for the lodge with the expectations of a quiet honeymoon. They arrive in the thick of affairs, when Hamill is trying to evade the reporters, Courtney is thinking the worst and Tod is threatening to shoot every man in sight. There are general explanations, and Judith learns that Tod is the only man for her.

**Program and Exploitation Catchlines:**

What Is a Poor Girl to Do When She Doesn't Know Which Man Will Make the Best Husband? "Moonlight and Honeysuckle," the Realart Production With Mary Miles Minter, Shows How One Clever Girl Decided.

One Trial Marriage at a Time Is Enough for Any Girl to Manage, But When They Come In Bunches There Are Sure to Be Complications. This Happens to Mary Miles Minter As Judith Baldwin When She Finds Who Her True Love Is.

**Exploitation Angles:** Sell Miss Minter and then offer the story in connection with her name with the suggestion that it is just the sort of story the reader will want to see the star present.

## *"Toonerville's Fire Brigade"*

A new picturization of the Fontaine Fox Cartoons brings out the humorous side of a fireman's life in a small town. The skipper is appointed chief of the newly organized Toonerville fire department and runs it with the same thoroughness and love of his job that characterizes his remarkably efficient control of his trolley car. There are great doings in town the first day the company parades, but the real excitement starts when an honest-to-goodness fire wakes up the town. The skipper, his book of rules under his arm, sees to it that everything is done according to the best authorities, even if they fail to put out the fire until the house is almost destroyed. When the engine does get to pumping it drenches everything in sight, which includes nearly every man, woman and child in the place. Good, clean fun.—(First National). E. W.

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## *"Music in the Air"*

This one-reel Chester Outing shows the Incas of Peru and Bolivia staging a festival high up in the Andes mountains. They take their fun rather seriously, although from the wierd costumes they wear, one would expect the wildest sort of dances before the great temple. There are several close-ups of the Incas that, together with views of their habitats, give a clear idea of these people whose warlike spirit and whose great treasure in days gone by have formed the basis for scores of adventure stories.—S. S.

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## *"Snooky's Twin Troubles"*

Snooky, the remarkably clever chimpanzee, is the star of this Chester Comedy, which is being distributed through Federated Exchanges. His work in this two-reeler is as clever as anything he has done heretofore. While there is considerable familiar business, it is of the kind that usually goes well with average audiences and there are several humorous situations. Harry Williams and Mort Peebles directed this comedy. From an entertainment standpoint it is well up to the average of the Chester comedies in which Snooky has been presented.—C. S. S.

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## *"Peaceful Alley"*

This Monte Banks two-reel comedy, directed by Gilbert W. Pratt and released through Federated exchanges is one of the best of the series. There are a number of good laughs in it, and the comedian has been provided with some clever, sure-fire business. Monte is broke and finds a pocketbook. He has an awful time with it as a cop appears on the scene. After considerable trouble, he finally has to give it up. Then he goes into "Peaceful Alley" and finds a mission worker, who is about to be evicted. He wants to help her, and gets a job as a rent cllector. The neighborhood is tough and he has an awful time, but incidentally pulls some clever stunts. He gets the money finaly and saves the girl.—C. S. S.

## *"The Fighter"*

### *Selznick Production Starring Conway Tearle Combines Romance and Business and a Touch of Mental Science*

Reviewed by Harry A. Benwell.

"The Fighter" is a well-constructed and skilfully acted story of modern business and society, with a touch of mental science that will prove a severe test of some spectator's credulity. After a doctor has given up all hope at resuscitating a girl who has fallen into the water, the man who loves her orders everyone from the room, announcing that if they have given her up for dead, he will begin to fight. He sits down by the bed and cries out three times, "Come back to me!" Whereupon, the girl's eyes open and she smiles up at him. The scene is excellently played and will get by with many of the star's admirers. A sensational railroad wreck is one of the thrilling moments in the picture, a freight engine falling through a burning bridge into the river. Conway Tearle gives a gripping impersonation of Caleb Conover, a successful business man, who is in love with his ward, ten years or more his junior. Winifred Westover plays this part with feeling and good artistic effect. The other members of the supporting cast help to carry the action forward smoothly and rapidly.

**The Cast**

| | |
|---|---|
| Caleb Conover | Conway Tearle |
| Dey Shevlin | Winifred Westover |
| Blacardo | Arthur Housman |
| Caine | Ernest Lawford |
| Jack Standish | George Stewart |
| Senator Burke | Warren Cook |
| Mrs. Hawarden | Helen Lindroth |

Story by Albert Payson Terhune.
Scenario by R. Cecil Smith.
Directed by Henry Kolker.

**The Story**

Caleb Conover, a railroad president in his thirties, is the guardian of Desiree Shevlin, daughter of the late "Tom" Shevlin, a more or less unscrupulous politician. His chief enemy induces the officials of a country club to write him a letter asking him to appear and show cause why he should not be dropped from membership. Conover cares nothing about the club and decides to take no notice. Conover's ward informs him she is to be the guest of the wife of the president of the club, and urges Conover to fight. Conover faces his accusers and cows them.

His enemy then decides to strike through the girl, and "tips off" the newspapers to a scandal in the life of "Tom" Shevlin, having to do with municipal contracts. Conover informs the girl that he was really responsible, and she accuses him of having shielded himself behind her father. She then goes to the mountains. Caine, a friend of Conover's, follows her and explains that Conover has merely tried to shield her, and that her father was guilty. She telephones Conover to come to her. He rushes away at once, and discovers he is in love with her. Whereupon, Desiree tells him that everyone else has been aware of if for some time. She then orders him to return and continue fighting his enemies.

He and Caine start. At the railroad station he receives news of a canoe accident. He sends Caine to the city, and hurries back. The girl presumably has been drowned, and the doctor has given up all hope. Conover drives all the others from the room and calls the girl back to life. He sets out for the city on a freight engine which drops through a burning bridge, but Conover arrives in time to disconcert his enemies.

**Program and Exploitation Catchlines:**

In "The Fighter" Conway Tearle as Caleb Conover Makes His Biggest Fight to Bring to Life His Young and Beautiful Ward With Whom He Is Deeply in Love.

**Exploitation Angles:** Sell this on the thrills, the star and the author, for the Terhune stories have always gotten over and his name is of value. Make much of the wreck and perhaps you can reproduce this with a toy train in a window setting, suspending the engine in midair with threads.

# Newest Reviews and Comments

## "A Midnight Bell"

*Charles Ray's Production of Famous Stage Comedy Is Bright and Snappy and Shows Star-Director in New Character*

Reviewed by Edward Weitzel.

This time Charlie Ray is not a hesitating small town chap, but a quick-witted sure moving young drummer, who gets stuck in a small place and reveals wonderful speed in doing the right thing for everybody at the right moment. He makes the part as human and likeable as any of the long line of country boys he has been playing, and shows a new and welcome side to his well defined bent for character impersonation. Charles Hoyt's famous old play, "A Midnight Bell," has been turned into a bright and snappy film comedy that doesn't much resemble the original, but permits the star-director to keep the center of the screen throughout most of the scenes. This arrangement will prove satisfactory to his many admirers, and they will agree with him fully in his oft repeated conviction that everything happens for the best. Charlie, or rather Martin Trip, is sure of this when he gets his first sight of pretty Annie Grey and double sure when he and Annie walk down the steps of the church as bride and groom. The pair have a series of wild adventures in that same church before this happens, however, and save the village bank from being looted. It all makes an interesting and amusing story.

The production is a good one in every respect. Doris Pawn is a charming Annie Grey, and Van Dyke Brooke is a lifelike and handsome old Abner.

**The Cast**

| | |
|---|---|
| Martin Tripp | Charles Ray |
| Stephen Labaree | Donald MacDonald |
| Abner Grey | Van Dyke Brooke |
| Annie Grey | Doris Pawn |
| Mac | Clyde McCoy |
| Spike | Jess Herring |
| "Bull" Barton | S. J. Bingham |
| "Slick" Sweeney | Burt Offord |

Stage play by Charles Hoyt.
Scenario by Richard Andres.
Directed by Charles Ray.
Length, 6,140.

**The Story**

When Martin Tripp strikes the town where Annie Grey lives and fails to sell her father any rubber heels, he is a little doubtful about his motto—that everything happens for the best. But when he is fired by his firm, gets a job in Abner's store, goes to board with the Greys and meets Annie, he is stronger than ever for his motto. Annie is employed in the local bank, and a gang of enterprising bank thieves are preparing to loot it. A deserted church, that has the reputation of being haunted, has been pressed into service by the gang. Knowing that none of the town's people ever enter the place, the robbers have dug a tunnel from the cellar of the church to the bank building and are about ready to cut through the floor and loot the safe at their leisure. Martin hears about the haunted church and makes a bet that he will stay there all night.

The gang tries to frighten him away, but he is game. He goes back another night, and finds the tunnel. The gang discover him, and tie him to a chair near the bell rope. Annie comes to the church in search of Martin, and is also captured. While the gang is sawing through the bank floor, Martin manages to ring the church bell at midnight and arouse the town. The gang is captured.. Later there is a wedding in the church, and Martin and Annie are showered with rice and old shoes.

**Program and Exploitation Catchlines:**

Charles Ray Is the Star-Director of a Screen Version of Charles Hoyt's Famous Play, "A Midnight Bell," That Is Bright and Snappy and Shows Charlie of the Films in a New Characterization.

**Exploitation Angles:** Sell Ray to his multitude of admirers, telling them that he is given one of the best parts of his career, then sell the old-timers the best play Charles Hoyt ever wrote. Tell them it is new and different, but still "A Midnight Bell." You should be able to get some press work out of the fact that Maud Adams made her New York debut in this play as Annie Grey.

## "In Barcelona"

"In Barcelona" sounds like the title of a Valverde composition. It's not. It's the name of the latest Burton Holmes Travelogue. Practically the entire picture is the result of setting the camera on the front of one of the peculiar tram cars that serve as the Spanish city's trolleys. The scenes are not exceptionally beautiful nor remarkably absorbing, but they have a large amount of interest for those persons who care to learn about foreign places. Spain is one of those European countries about which little is known to Americans, along with several other lands such as Greenland, Iceland and parts of Ireland. Therefore, scenics of Spanish cities should have wide interest.—(Paramount) F. T.

## "High Life"

"High Life" is the appropriate title of a Century comedy in which Harry Sweet, assisted by Bertine Burkett and a few unnamed players, enact the greater part amid the iron girders, many stories in the air, of a building in the course of construction. It is one of those comedies in which most of the humor is derived through hysterical reaction. The players are in constant danger of taking a drop from the girders of some twenty stories, hence the laughs at the hairbreadth escapes. It is needless to say that beside the comedy there are a number of real thrills. Also there is a satisfying amount of legitimate humor, derived from well acted and planned comedy situations, such as the Ford incident at the beginning of the two-reel picture.—(Universal) F. T.

## *Boxing at United States Naval Academy*

National Non-Theatrical Motion Pictures, Inc., has a two-reel film that will prove exceedingly interesting to schools and colleges which have a vogue for athletics, especially boxing.

This film was made at the United States Naval Academy at Annapolis and shows, besides the "middies" taking their boxing instruction en masse, "Spike" Webb, boxing instructor, giving strenuous portrayals of his art. There is much that can be learned from his demonstrations, especially as they are gone through with in a methodical way that makes the blows easy to detect, and in parts of the film the same picture is repeated several times.

While these demonstrations give a good deal of the theory of boxing it is safe to say that the novice would find much difficulty in putting them into execution, and that much practice would be necessary for him to become adept in spite of the insight into "the game" which the pictures give.—T. S. daP.

## "Chicken Hearted"

Dorothy Orth and Earl Rodney are featured in this one-reel Vanity Comedy directed by Scott Sydney and distributed by Educational. It is burlesque of the ordinary sort. The irate father decrees that his daughter shall marry a long, lank cowboy; the hero pulls the old stuff of posing as the cowboy, who shows up. Then comes an interminable chase of cowboy after dad and dad after the hero. Educational releases it.—S. S.

## "Pilgrims of the Night"

*J. L. Frothingham Production Distributed by Associated Producers, Inc., Is Well Made Melodrama*

Reviewed by Edward Weitzel.

Adapted to the screen under the title of "Pilgrims of the Night," E. Phillips Oppenheim's novel, "Passers By" proves to be a well made melodrama. There is never a moment when it does not hold the interest, and the character development is cleverly handled except in the case of the hunchbacked street musician. His real attitude toward the other persons in the story should have been revealed earlier. Another mistake is in having Lady Ellingham but slightly older than her step-daughter, after stating that Lord Ellingham loved her in his youth. These slips, however, weigh but slightly against the many entertaining qualities of the picture, chief of which is the swift movement of events. The director has set the pace to match the melodramatic nature of the plot, and the uniformly good work of the cast gives the entire picture the breath of life. The scenario writer evidently knows his business and doesn't believe in developing character at the expense of physical action, when dealing with a story of this class. There is never anything great about "Pilgrims of the Night," but everybody who enjoys a rattling good detective yarn will be more than satisfied with it.

Lewis S. Stone has just the sort of nervous deftness to play Lord Ellingham, and Rubye De Remer is excellent as Christine. William V. Mong does a striking piece of characterization as the hunchback, and Raymond Hatton's performance of the Frenchman, Le Blun, is of cameo fineness. The monkey that is quite an important member of the cast is a remarkable little chap.

**The Cast**

| | |
|---|---|
| Lord Ellingham | Lewis S. Stone |
| Christine | Rubye De Remer |
| Ambrose | William V. Mong |
| Lady Ellingham | Kathleen Kirkham |
| Le Blun | Raymond Hatton |
| Gilbert Hannaway | Walter McGrail |
| Marcel | Frank Leigh |

Story by E. Phillips Oppenheim.
Scenario by Edward Slowan.
Directed by Edward Sloman.
Cameraman, Tony Caudio.
Length, 5,772.

**The Story**

Marcel, the keeper of a gambling house in Paris and the leader of a band of bank bandits, has forced his brother-in-law, an Englishman named Philip Champion, to help rob the French sub-treasury of four million francs. Champion has done this to help shield his wife and daughter, the latter believing that Marcel is her father. The police get after the gang, Marcel is caught and sent to prison, and Champion escapes. Ambrose, a hunchbacked street musician, escapes with Christine and the four million francs, and makes Marcel think that the Englishman took the money. While visiting Marcel in jail, the leader makes Christine swear that she will find Champion and kill him. Gilbert Hannaway, a young English criminologist, who is in love with Christine, meets her in London and tells her that the man she is looking for is now Lord Ellingham. The girl goes to his house, and tries to stab him. He prevents her and proves to her that he is her father. The French police arrange for Marcel to escape from prison, and follow him to England. Ambrose is killed in a struggle with Marcel, who also dies, and the money is recovered from the street musician's organ with the help of his monkey. Hannaway and Christine become engaged.

**Exploitation Angles:** Make a combination of an unusually strong cast in a corking good Oppenheim play, but go light on the title or you will be apt to get it confused with the Blackton production of "Passers By." Just sell Oppenheim generally and the cast individually, and do it intensively.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX ENTERTAINMENTS

***(Fox News Every Sunday and Thursday)***

### SPECIALS.

Skirts—Special Cast—Seven Reels. R-207.
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Virgin Paradise (Pearl White) 9,000 Ft. R-729.
Thunderclap, 6,745 Ft. R-730.

### WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

### PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

### TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornet's Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395.

### WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R. Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of the Night (William Russell). R-845; C-395.
Singing River, R-731.

### SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve, R-732.

### GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

### 20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight from the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235; C-589.
Maid of the West (Eileen Percy). R-540; C-589.

### SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

### SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

### CLYDE COOK COMEDIES.

*(Two Reels Each)*

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

### MUTT AND JEFF CARTOONS.

*(One Reel)*

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

## FAMOUS PLAYERS-LASKY

Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.

### May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

### June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

### July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

### August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.).
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft.
The Great Moment (Gloria Swanson). R-635; C-695.

### MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234; R-730.

### ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.

### VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

### BURTON HOLMES.

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.
In Shanghai and Macao.
Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.

### PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## PATHE EXCHANGE INC.

***Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.***

### Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

### Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2-3 Reel—Fable Pictures, Inc.) R-116.

### Week of June 26.

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard—One Reel Comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2-3 reel cartoon).

### Week of July 3.

No. 10 of The Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and the Eagle (Two-third Reel Cartoon Fable).

### Week of July 10

No. 11 of The Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and the Grasshopper (2-3 Reel Fable).

### Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard—One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd—One-Reel Reissue). R-437.

### Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

### Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-732.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-732.

### Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

### Week of August 14.

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

# CURRENT FILM RELEASE DATES

## R-C PICTURES

The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Sessue Hayakawa). R-236.
The Sting of the Lash (Pauline Frederick). Six reels.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts.

## GOLDWYN-DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
The Highest Bidder—L-4,960 Ft.; R.879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

**GOLDWYN-BRAY.**
(One Reel.)
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

**CAPITOL COMEDIES.**
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

**GOLDWYN-INTERNATIONAL COMICS.**
Too Much Pep.
Fatherly Love.
The Chicken Thief.

**EDGAR COMEDIES.**
Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life.

**J. PARKER REED, JR.**
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

**ALLAN DWAN PRODUCTIONS.**
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**
The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**
A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

**J. L. FROTHINGHAM.**
The Ten Dollar Raise. R-323; C-387.

## EDUCATIONAL FILMS CORP.

**Selig-Rork.**
The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

**Chester Comedies.**
(Two Reels.)
Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

**Christie Comedies.**
(Two Reels.)
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

**Torchy Comedies.**
Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

**Mermaid Comedies.**
The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**
Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.

**Specials.**
Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

**Robert C. Bruce Series.**
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**
One Peek Was Plenty. R-876.
The Red Trail's End.

**Gayety Comedies.**
Sweet Revenge. R-643.
Here Pro Tem. R-235
Assault and Flattery. A-439.
Wild and Willy. R-732.

**Chester Screenics.**
From Dear to Dam.
Buzz-z-.

**Miscellaneous.**
Golf (Slow Motion).
Dixie. R-643.

**Punch.**
The Love Egg. R-111.

## REALART PICTURES

The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49; P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone). R-636; C-695.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
Little Italy (Alice Brady). R-539; C-695.
The March Hare (Bebe Daniels). R-538; C-695.
The Sturdy Oak (Wanda Hawley).
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## UNIVERSAL FILM MFG. CO.

**JEWELS.**
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).

**JEWEL COMEDIES.**
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

**SPECIAL ATTRACTIONS.**
Thunder Island (Edith Roberts). R-345; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732.

**SERIALS.**
The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

**WESTERN DRAMAS.**
(Two Reels Each.)
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin).
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).

**CENTURY COMEDIES.**
(Two Reels Each.)
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).

**STAR COMEDIES.**
(One Reel Each.)
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).

## FEDERATED EXCHANGES

**FORD WEEKLY.**
Screen Snapshots.

**SPECIALS.**
Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

**MONTE BANKS COMEDIES.**
His First Honeymoon.
Bride and Gloom.
In and Out.

**HALLROOM COMEDIES.**
Their Dizzy Finish. R-641.
Circus Heroes. R-848.
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

**Serial.**
(Two Reels.)
Miracles of the Jungle.

# CURRENT FILM RELEASE DATES

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## W·W·HODKINSON

### BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

### ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

### J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

### ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

### IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

### J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

### ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

### HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

### RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R. Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992. C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison) 6 Reels.
A Trip to Paradise (Bert Lytell) 6 Reels.
The Match Breaker (Viola Dana).

### NAZIMOVA PRODUCTIONS

Camille.

### C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49; P-411; C-R, P-469.

### S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

### BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

## FIRST NAT'L EXHIBITORS

In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray).

### "BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47. P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## L·J·SELZNICK ENTERPRISES

### ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.

### EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

### OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

### CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter.

### SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5.500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49 P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

### NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

### SHORT SUBJECTS.

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

### SELECT.

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

### REPUBLIC.

The Great Shadow (Six Reels).
Man's Plaything.

## ASSO. EXHIBITORS

### FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

### HAROLD LLOYD COMEDIES.

(Two Reels Each.)

Now or Never.
Among Those Present.

## VITAGRAPH

### SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

### ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

### CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

### EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.

### ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

### ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994; C-493.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

### LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy.

### JIMMY AUBREY COMEDIES.

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

### CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

### SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

## MISCELLANEOUS RELEASES

### ALL-AMERICAN FILM CO.

The Spirit of '76. R-634.

### KINETO COMPANY OF AMERICA, INC.

**Kineto Reviews.**

(Released Through National Exchanges, Inc.)
(One Reel.)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

**Second Series.**

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

# CURRENT FILM RELEASE DATES

### CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

### MAX LINDER.

Be My Wife. R-750.

### MARION FAIRFAX.

The Lying Truth.

### MARC KLAW, INC.

J' Accuse. C-495.

### MANHATTAN FILM CORP.

Monster of Fate. R-537.

### U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

### HARRY LEVEY.

The Solar System (Five Reels). R-752.

### NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Sun Comedies (Edna Shipman and John Junior).
Kineto Reviews (One-Reel Educational).

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.

## ARROW FILM CORP.

**Features.**

Dead or Alive (Jack Hoxie). R-846.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.
Hank Mann Series.
Spotlight Series.

**Novelty.**

Sport Pictorials (One Reel Each).

## STATE RIGHT RELEASES

### ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

### AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

### ALLIED DISTRIBUTING CORPORATION.

**Alt and Howell Comedies.**

(Two Reels Each.)
Apr. 15—Pure and Simple.
May 15—Liquorish Lips.

### ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

### AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Series of ten two-reel Westerns.
Series of six one-reel Charley Cartoons.

### BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

### CELEBRATED PLAYERS FILM CORP.

**(Gump Cartoons.)**

Jilted and Jolted.
A Terrible Time.

**Celebrated Comedies**

(One Reel.)
Love and Law.
Mixed Pickles.

### CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

### EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

### COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

### CIRCLE FILM ATTRACTION.

The Devil's Confession. R; Vol. 49, P-44.

### RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

**Specials.**

Witch's Lure.
A Profligate Woman.

**Tusun Comedies.**

Cabareting Under Difficulties.
Stranded.

**Helen Gibson Series.**

Payroll Pirates.
Wires Down.

**Gasoline Alley.**

(One Reel).
Some Party.
Well! Well!

### C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

**Hall Room Boys-Comedies.**

(Two Reels).
High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

### GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

### EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91; C-695.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

### THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R. P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

### FILM DISTRIBUTORS LEAGUE

(Reissues)
Aug. 28—Manhattan Madness (Douglas Fairbanks).
Sept. 4—Market of Vain Desire (H. B. Warner).
Sept. 11—Jungle Child (Dorothy Dalton).
Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).

### GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

### HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

### JAXON FILM CORP.

The Rich Slave. R-747.

### PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

**Pinnacle Comedies.**

Why Change Your Mother-in-Law?
Shimmy Isle.

### HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

### GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

### JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

### J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

### HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

### JANS PICTURES.

Man and Woman.
The Amazing Lovers.

### RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

### VICTOR KREMER.

Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

### GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

### BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

### PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).
The Call of the Wild. R-323.

### PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

### C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

### PRIZMA INCORPORATED.

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

### PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-438.

### SUN-LITE COMEDIES.

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.

### REELCRAFT PICTURES.

**Aladdin Comedies**

(One Reel Each.)
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies.**

(Two Reels Each.)
Sweet Daddy.
Chick Chick. R-634.
Chick Chick.
Vacation.

### RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

### M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

### SONORA FILMS.

The Twice-Born Woman. R-235.
Tradition. R-441.

### SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

### SUNNY WEST FILMS.

Judge Her Not. R-235.

### TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

### WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

### WILK AND WILK.

**(Lee Kids Comedies).**

The Circus Imps.
The Dixie Madcaps.

### WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

# PROJECTION

### By F. H. RICHARDSON

### *To the Exhibitor*

We are advised that there is a pretty well concerted effort all over the United States and Canada to reduce the pay of motion picture projectionists. Toronto exhibitors gave the Toronto Union ten days' notice to either accept or reject a twenty-five per cent. pay reduction to be effective September 1, under penalty that, unless the proposition be accepted, the exhibitors would proceed to arrange for the employment of non-union projectionists.

It is not the policy of this department to enter into, nor does it intend to enter into local wage disputes. However, it most emphatically is, and always has been, the policy of this department to discuss the matter of projectionists' remuneration from the viewpoint of its effect on the individual theatre and the motion picture industry.

During the past few years, under war conditions, there has been a decided increase in the remuneration of motion picture projectionists. With the exception of a very few individual locals, it is true that this increased remuneration has not brought about any great effort on the part of the unions affected to increase the value of the service given, commensurate with the increased remuneration. This is just cold fact.

We have, times almost without number, called the attention of unions to the fact that it was their duty to insist upon and compel their members to give high-class service in return for the very much higher pay. In some cases this seed has fallen on fairly fertile ground, but in the main, unions have made either no attempt or no adequate attempt to comply with the suggestion.

### *What Might Have Been*

We defy any union official to dispute the proposition that had their locals put forth a real effort to work toward the betterment of the service given by the individual during the past three years, the organization would have a very much better ground for insisting that the present rate of remuneration should be continued.

There are many things the organization might have done, not the least of which would have been to provide some adequate method of periodically checking up the work of individual members, and fining them good and plenty if any fault were found chargeable to their negligence or to lack of knowledge which they might, by proper effort, have obtained.

### *Brains Are Needed*

Is there an exhibitor of motion pictures, or a theatre manager so dull that he will deny the proposition that intelligence, knowledge and brains are necessary in the modern projection room, in order to get the best possible screen results, and get them efficiently? Surely not.

Isn't it just ordinary common sense reasoning to assume that the rendition before the public of a photoplay costing anywhere from several thousands of dollars up to hundreds of thousands of dollars, ought to be placed in the hands of a man possessed of knowledge, experience, good judgment, and brains? If you admit that, and I could not conceive of a man disputing so obvious a proposition, then in heaven's name, how do you expect to get knowledge, experience and brains through wage reductions, when the wage right now is not yet sufficient to buy the best of those commodities?

I know times are hard. I know admission prices are probably going to be reduced to some extent, which will necessitate a curtailment of expenses, but any curtailment of expenses which injures screen results will affect the box office, and may affect it very seriously.

Also any curtailment of expenses which puts men of inferior experience and ability in the projection room will make the expense account higher, because inexperience and lack of knowledge always (not sometimes, but ALWAYS) entail waste.

### *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

### *THE LENS CHART*

### *Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

### *It Means Waste*

It means waste of electrical current, wastage in machinery, and waste in film, which latter may be very heavy indeed, all of which is added to the overhead expense of the theatre, and often in a way not so easily detected by the manager.

### *For Instance*

For instance, supposing the placing of incompetent or inefficient help, or the placing of men of little knowledge or experience in the projection room means that by wrong tension adjustment sprocket holes will be strained, thus very greatly lessening the life of the films. Do you realize, Mr. Exhibitor, that that means two things. First, you won't know anything about the damage, but whatever is subtracted from the useful life of film will of necessity be added to the overhead expenses of the industry, which must, in the very nature of things, be charged back to you in the form of increased film rental.

That is simply a proposition of one plus one equals two. Secondly, that particular damage (which is a very common damage where inefficient projectionists or careless projectionists are employed) may not injure your show at all, but it will injure the show of other exhibitors who use those films thereafter.

I firmly believe the present scale paid projectionists is not high enough, or at least none too high to secure the ability needed in projection rooms, and if that be true, then most certainly a reduction in remuneration would, p as a business proposition, be inadvisable.

I also firmly believe that, with a few exceptions, the local unions have not done their duty or made any adequate attempt to do their duty in compelling their members to provide high-class service in return for such increased remuneration. There has been too great a tendency to sleep in a fool's paradise, believing that the organization which obtained the large increases in remuneration under extraordinary conditions, could maintain that scale of remuneration in times when conditions might change.

### *To Sum Up*

To sum up, I do not believe it is good business policy on the part of Toronto exhibitors, or any other exhibitors, to attempt any reduction in the salaries of projectionists, nor do I believe it is anything even faintly approaching good business policy for an organization to improve the pay of its members without making some adequate effort to improve the service provided by its members, particularly when there is so much room for improvement and so much need for improvement.

Reverting back for a moment to the Toronto situation, the men of Local Union —— have made some effort at improvement, but the local, as a body, has not made the effort it should have made.

The men of that local are friends of mine. I like them, and would do anything possible to help them, but the truth is the truth, and the man who shuts his eyes and backs up his friend when he is wrong, as well as when he is right, is not a true friend.

I believe that if the Toronto exhibitors put through their proposed program, they will deal themselves a very distinct blow. It is easy, you know, to save ten dollars a week, and by that saving lose several times that sum at the box office. If they continue the present scale on condition that the local make a sustained, concerted effort to improve the service I will heartily agree with that.

### *Supposing*

Supposing, Mr. Exhibitor, your admission averages twenty cents, and that you succeed in saving a total of fifteen dollars a week on the wages of your projectionists. That would mean seventy-five admissions saved. That is to say, it would mean seventy-five admissions saved if the patronage remained the same, and if the reduction meant no deterioration of efficiency in projection.

Suppose you have 500 seats in your theatre, and that you give three shows a day. That means you have 1,500 seats to sell every day. Don't you suppose that really efficient work in your projection room will sell, not seventy-five, but at least twice seventy-five more seats than will inefficient service in your projection room? Then, too, suppose the inefficient projectionists mean greater wastage in machinery (as it inevitably would), in film and in electric current. WHERE ARE YOU GOING TO GET OFF AT, MR. EXHIBITOR? Why, you won't save anything, even if you save thirty dollar a week in wages, and do it at the expense of less efficient men. And do you really think that a man is going to be as careful of his job at thirty dollars a week as he is at forty-five? Not on your merry-go-round, Mr. Exhibitor. Jobs at forty-five a week are not picked up in every street corner, but thirty dollars—why a common laborer gets that these days, and the man won't care much whether he is fired or not, under which condition he is not liable to render you anything extra in the way of service.

---

### *Send Address*

We receive many letters from projectionists, some of them sending money and some stamps for carbon copies, without any definite address.

Correspondents of this department should be very careful to give their address and give it correctly, clearly and plainly. This should always be done, regardless of whether any reply is expected or not.

## *New Form of Rheostat*

A new form of rheostat will very soon be placed on the market for use in projection room work. After a careful examination of the apparatus, I am rather astonished that none of us ever thought of so simple a thing before.

The operation of the new rheostat is very clearly illustrated in the accompanying diagram, in which A is a marble or slate switchboard attached to the front of the rheostat, B B B B are single-throw knife-switches. C and D are copper bus bars, and E another bus bar to which one side of switches B B B B is connected.

F is a copper wire connecting bus bar E to bus bar D, or in other words connecting the lower contact of switches B B B B to bus bar D, while G is another copper wire connecting bus bar C to one of the main terminals of the rheostat.

The lines represent the resistance, which are in fact coils of resistance wire. For instance, following line I around from its connection to bus bar C, you will find its other end to be connected to bus bar D at J, hence is not controlled by a switch. Coils L L L L, however, connect at their other end to upper switch contacts H H H H, hence will only deliver current when the switches are closed.

You will notice that there is one 5 ampere coil, the total being seven 10 ampere coils and one 5 ampere coil. There are four single pole switches which control four of these coils, one of them being the 5 ampere coil.

This diagram shows the 40 to 75 ampere rheostat, in which four of the coils are not controlled by switches, and four of them are controlled by switches.

Suppose we connect the rheostat in with all four switches open, we then get 40 amperes through the four uncontrolled 10 ampere coils, the main binding posts being K and K. We may then get an increase of 10 amperes for each switch we close, up to the last one, which controls the 5 ampere coil. The rheostat will therefore deliver 40, 45, 50, 55 and so on up to 75 amperes.

### *Instrument Surprisingly Light*

The instrument is surprisingly light, is far better ventilated than any other type of rheostat we have seen; also it is strongly built. In our judgment it represents a great improvement in rheostat construction. The diagram illustrates the one that will be put out by the Nicholas Power Company.

A rheostat of very similar construction is being perfected by J. H. Hallberg, and will soon be put out by the United Theatre Equipment Corporation. It will soon be described in this department.

The principle of the two is essentially the same, but there are several structural differences. The U. T. E. controls the entire bank of coils as units, so that anything from 5 amperes up to the capacity of the rheostat may be had, and instead of controlling by means of knife-switches, a dial switch is used.

Another proposed feature of the Hallberg rheostat is that each individual coil is protected by fuses, so that a short or ground in one coil will only blow the fuse of that individual coil, and not effect the main fuses.

This department heartily approves of this improvement in rheostat construction. The policy of this department is to welcome and to approve anything that is good, and to approve only that which, in its judgment, is good. Both the Nicholas Power and the Hallberg rheostats most decidedly are good and—that settles that.

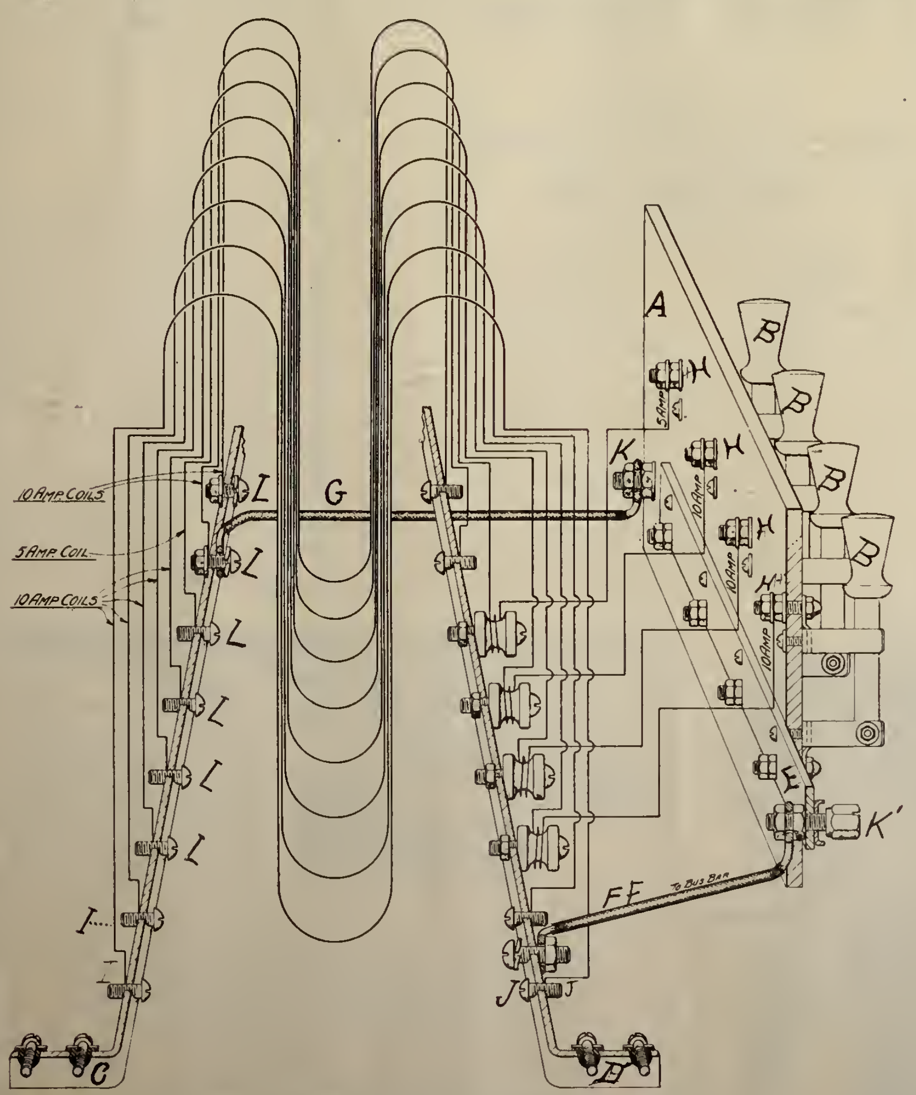

DIAGRAM NEW POWER'S RHEOSTAT
Showing the wiring, connections and switches as explained in the text

## *Providence Local Blow Out*

Along about July 20th, the Editor of this department received from Providence, R. I., Projectionists' Local Union No. 223, I. A., an invitation to be the guest of the Local at their second annual outing, to be held at the "Hummocks" Sunday, July 31st.

Remembering that the Providence projectionists had always been progressive, and that they had always shown a cordial friendliness toward our 'umble self; also remembering that we would be at the Graystone Cottage, the summer home at Point o' Woods Beach, South Lynne, Conn., distant only sixty miles from the aforesaid "Hummocks," we decided to polish up Nancy Hanks, the Go-Devil, tie our hair up with a nice blue ribbon and attend. The result of this determination follows:

You have all probably heard of a "deep seagoing hack." Well, for sixty miles on that lovely (?) Sabbath morn, Nancy Hanks was a deep fog-going hack. The road from Point o' Woods to Narragansett Pier follows the shore, and along the shore that morning the fog was so thick that we nearly wore the polish off our goggles wiping them every two hundred yards, and at thirty miles an hour a wiping every two hundred yards represents action.

### *Providence Men All There*

Arriving at the "Hummocks," which is a mess of land scattered around amongst various waters, we were, first of all, greeted by a deluge from the heavens.

We remember a party of us once hunting all over Brooklyn for some grove in which there was a picnic. We finally arrived at the grove just as the picnic disbanded, whereupon one of the party sat down on the edge of the sidewalk, and, with his very soul in his voice, said: "This is a hell of a picnic." What the application of this to the Rhode Island affair may be, we leave to your own judgment.

However, notwithstanding the fog and the rain—and then some more rain, and then a little more rain, ending in a literal coming-down-in-bucketfuls at 5 P. M.—the men of Providence were all there, and a lot of their wives and sweethearts, too. And did they enjoy themselves? We'll say they did, though, of course, the enjoyment was obtained under difficulties. There were games galore, in which most of the assembled multitude took part, and they got a bunch of fun out of it, too, let us tell you.

Truth, however, compels us to state that Local 223 has in its ranks a goodly number of suckers par excellent! One of the games consisted in filling a lot of bottles with something that was SAID to be soda water. Over the mouth of each bottle was placed a black rubber dingus, such as those with which very young members of the human family are acquainted. The winner was the one who emptied his bottle first, biting holes in the rubber barred. We nearly laughed our fool head off, but there were others who also almost lost their heads.

### *He Earned His Coin*

We forget who the winner of the $10 first prize was, but take it from us, he earned the coin. Another game consisted in ladies blowing up a rubber balloon until it busted. Sounds simple, but those rain soaked rafters shook with the howls of laughter by non-contestants.

At five o'clock a shore dinner was served, and it was some shore dinner, too. Listen to this: Clams, corn-on-the-cob, Irish potatoes, sweet potatoes, lobsters—all you want of them, tolerably good beer that wasn't beer at all, tomatoes, sliced cucumbers, and watermelon.

Brother Spencer, of the I. A. International Executive Board, was there, and after the feed his middle region bore the general appearance of a balloon. Edward Hamilton, Secretary of the Projectionists' Society of Rhode Island, gained more pounds than he would admit, and Sugarman, the President, busted his belt in three places. Oh boy! some feed!

It was really wonderful how the Providence folks managed to get so much fun under utterly miserable weather conditions. Any fool can enjoy himself and be good-natured in sunny weather, but a bunch who can plan an outing, put up the considerable sum of money necessary to finance it, and then be good-natured under the conditions obtaining in Rhode Island that day are entitled to credit—and a lot of it.

### *Rheostats and Positive*

Charles A. Hudson, projectionist, West Theatre, Trinidad, Col., says:

Brother Richardson: I am projecting a sixteen foot picture, distance of projection, eighty-four feet, 4.5 E. F. Gundlach No. I lens, working distance 3.5 inches; film to condenser 16.75 inches, with the condenser spaced 1-16 of an inch. Distance crater floor to collector lens 3.75 inches, using 45 to 50 amperes. Projection angle eighteen degrees; collector and converging lenses both 7.5 inches. I use a two-wing shutter.

That is the general line-up on my outfit. With regard to the rheostat, here is my experience: At one time I believed that it made no difference whether the rheostat was connected in the positive or negative side, but tests have convinced me that view is wrong.

Have Westinghouse motor generator set, the generator of which is a model S-K, 72 amperes capacity. Some time since, I had trouble with the set and was obliged to run it at a generator terminal voltage of 100 in order to get the required current at the arc. I wrote the Westinghouse people for data on this type of machine, and received an instruction book which said the rheostats should be connected on the positive side. I made tests and found that the arc was more unstable with the rheostat on the positive side.

My theory is: Comparing the current with water flowing in a main under pressure of 100 pounds, if there is a raise which requires 50 pounds of pressure to overcome it, while the lower main showed a pressure of 100 pounds, above the grade we would have fifty.

With the rheostat in lieu of the raise in the water main, with the rheostat connected on the negative side the current does not encounter the voltage reducing obstruction until it has passed the arc, while if the rheostat is connected on the positive side the current undergoes voltage reduction before it reaches the arc. And while I am not positive there is any difference either way, still I believe there is.

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Here is some dope on the two-wing shutter: When using the two-wing shutter, flicker is governed entirely by the projection speed, the density and contrast of the film. Many of the dark tinted films can be run as slowly as 68 feet a minute, while a film of average density requires a speed of 80 feet, and contrasting films require a speed of 85 feet.

### *Two-Wing Shutter*

What I mean by contrast is that the picture is very dark except in spots, such as a shirt front or white dress. Black and white films, such as the Pathe News, require a speed of 80 to 85. I prefer the two-winged shutter because I can get a better definition with it than with the extralite shutter. I have two of the latter which have been cut down to 50-50.

I am not writing this for any other purpose than to get your criticism, so let's have it.

I have the reputation of always pesticating around. I am proud of the fact, however, because my pesticating has produced some result, as I am now getting a very brilliant picture, with good definition, although I imagine it can still be improved upon. In closing I will say that I am with you and with you strong on the license question. I take great pleasure in reading the department, and would like to ask how a library containing the Handbook, Motion Picture Electricity, a Lens Chart and Hawkins could be improved upon. Forgot to say that I am using two Simplex projectors.

### *Optical Line Up Correct*

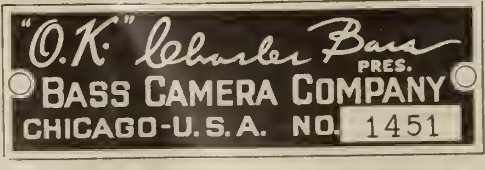
As to your optical line-up, it seems to be about all right. However, compare it with the lens chart and make any changes the chart indicates. As to the rheostats matter, it is a very difficult one to deal with. I once asked Mr. Edison to give his explanation of what amounted to about the same thing. Mr. Edison's reply was that we must consider electrical action as being from both directions, meaning that voltage was in fact not an action from positive to negative, or vice versa, but purely an affinity between the two wires. Presumably current flows from positive to negative. That is really what seems to take place, but whether it really does or not is something else again, and some very eminent electricians declare no such action occurs. My own view is that it makes no difference whatever in electrical action as to which side the rheostat is on, but under certain conditions it might make a difference in what would happen should a ground develop. The matter has already been very thoroughly discussed in this department.

### *Flicker Causes*

The direct cause of flicker is found in three elements, viz: Speed of projection, density of the film, and screen brilliancy. The tendency among many projectionists is to use the two-wing shutter. This I regard as a mistake.

I am not able to see any reason why better results should be had, though it is entirely possible that a greater screen brilliancy may be secured. However, with a proper line-up of the optical system and the use of a moderately high amperage, I believe that an entirely sufficient screen brilliancy may be had while using the three-wing shutter. The trouble with the two-winger and high amperage, is that it compels over-speeding of projection.

That is made evident by your own words. It might also be remarked that if you can use a 50-50 Extralite you will get just as much light, and perhaps a little more than you will get with your two-winger, unless you have the two-winger trimmed down very close.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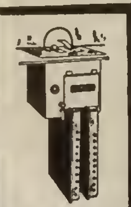
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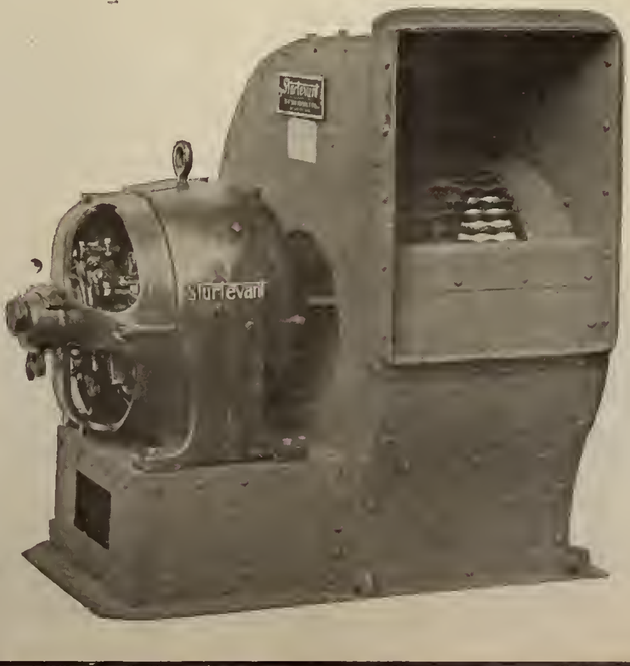
Those of you who have had occasion to operate theatres during summers gone by appreciate the special effort that must be brought to bear on patrons to get them to enter any theatre on a hot summer's night. Theatres equipped with Sturtevant experience no trouble because the people know they can enjoy the cool comforts of a perfectly ventilated theatre. Don't expect any line to form at your box-office window unless you are equipped with proper ventilation.

In addition to the more elaborate systems for large theatres, we also are in position to furnish direct connected Propeller Type Fans in all sizes for small and medium size theatres.



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THE Bell and Howell multi-speed camera cinemotor consists of a compact aluminum housing enclosing a reversible electric motor and controlling devices.

It is equipped with a combination switch making possible the use of either alternating or direct current of 110 volts for operation, which also controls the direction of rotation and for stopping and starting. Positive variable speeds are obtained by the manipulation of a control knob carrying a pointer which traverses a calibrated dial indicating pictures exposed per second, ranging from one to thirty-two and upward. Limit stops provide quick adjustment or shifting to predetermined working speeds, while camera is in motion. A clutch is provided for moving the motor shaft into or out of engagement with the camera shutter shaft without necessitating the stopping or starting of either.

### *Uniform Operation Insured*

A centrifugal governor of extreme sensitiveness insures uniform operation compensating for fluctuations in the supply voltage and at the same time responding instantly to the changes of speed as desired by the operator. For instance, the reduction or increase of speed of from twenty-four pictures per second to four pictures per second or vice versa may be made instantaneously. The new hand dissolve attachment carries a graduated dial and limit stops which permit the shifting of the degree of opening of the shutter contemporaneously with the variation of the speed of the camera, thus allowing for an even and uniform density of negative.

The operation of the cinemotor is absolutely free of all vibration and eliminates the unsteadiness of turning, which is a large factor when operating by hand. In this connection it dispenses entirely with the human element and its accompanying variations and completes the chain of mechanically operated apparatus for photographing which further insures the quality of the output.

The unlimited possibilities offered by the cinemotor along the lines of remote control of the camera is very apparent as the distance at which it can be operated is dependent only on the length of the extension cord supplying the current. By utilizing this advantage, the cameraman or director can start or stop the camera at any psychological moment or when "turning" on hazardous scenes where distant control is desirable.

The weight of the cinemotor is approximately four and one-half pounds and when attached to the rear of the camera is securely locked in place so that it will not accidentally become detached.

As evidence of the care used in the construction of the device, we illustrate herewith the drill jig and tool equipment employed in the production of housings for the motor and governor of the cinemotor. The parts are manufactured on the interchangeable plan and require high degree of workmanship and accuracy, the tolerances in some cases being as close as plus or minus 0.0001 inch.

The jig and tools shown are used only in the production of the cinemotor housing. The tool equipment mounted in Block J is used in machining the holes, and the jig B serves to locate the holes in their proper positions, the depths of the holes, countrebores, and thraded sections being governed by the stops mounted in plate K.

---

## The General Electric Company Now Has New High Intensity Studio Arc Light

ONE of the latest studio devices is a high intensity spot light, developed by the General Electric Company. The light, which is a small searchlight in general appearance and construction, is not only useful in the studio, to eliminate shadows caused by other forms of lighting, and to get special effects, but can be used for the same purposes outdoors on location.

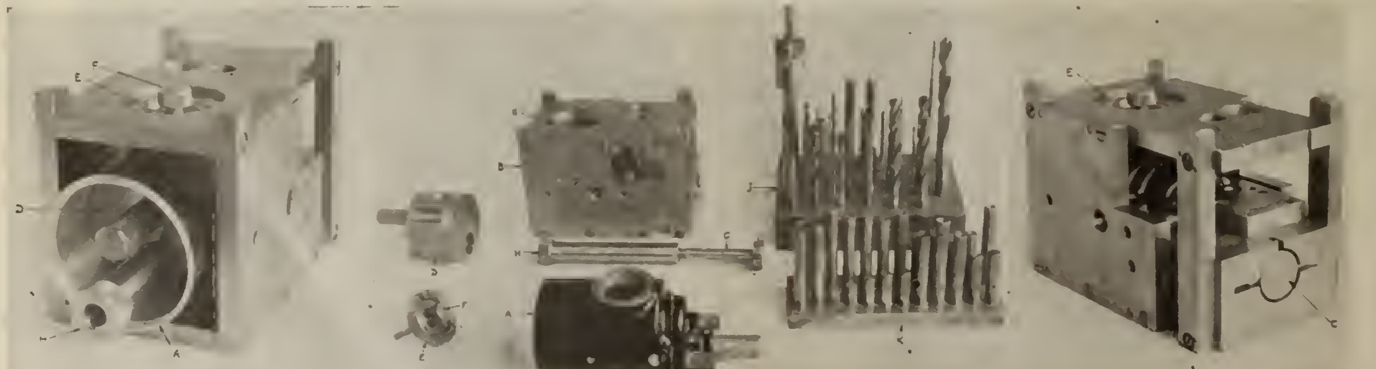
It consists of a projector having a twenty-four inch mirror, inside which are mounted the carbons and feed mechanism for the arc. The latter is entirely automatic in operation, the carbon being fed by a small shunt motor connected across the arc. By this method proper regulation is obtained because changes in the length of the arc are immediately reflected in the motor voltage, causing it to take proper corrective measures automatically.

In addition to being fed forward, the positive carbon is rotated, which insures the burning of a large and even crater, which is always maintained at the focal point of the mirror. The arc may be struck magnetically, by means of a push button on the end of a ten foot cord, which allows for remote control. It is also possible, however, to adjust the carbons manually by handles independently of the motor.

### *Well Protected Mirror*

The mirror is of glass, ground, polished and heavily silvered, being flexibly mounted in a ring, and protected by a dome, to allow for expansion due to heat, and to prevent possible injury from concussion. The barrel of the projector, of cast aluminum, is mounted on a movable tripod, fitted with an elevating shaft and gear so that a range of from six to nine feet above the floor can be obtained as desired. The tripod also carries a rheostat for voltage control and the contactor which operates the magnetic striking apparatus.

The light can be used either as a spot or flood light, by changing the focus of the beam, or if desired, it can be used as a prime flat light by removing the mirror which focuses the rays. It is practically adaptable where moonlight or sunlight coming through a window or where the illumination of a large setting is desired.



*WHY THE BELL AND HOWELL CINEMOTOR IS SO ACCURATE*
*At left, open end of jig with work in place. Centre, (A) Cinemotor housing; (B) drill jig for part A; (J) lock for holding tools; (K) plate for holding depth stops. At left, closed end of jig with work in place.*

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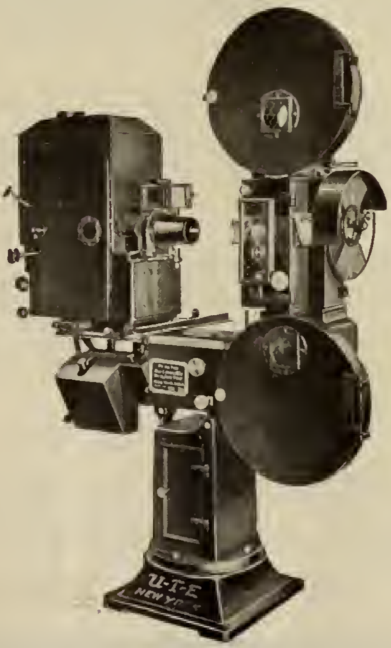

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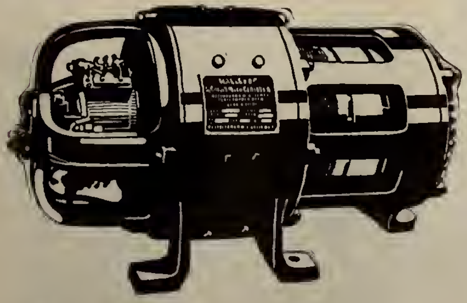

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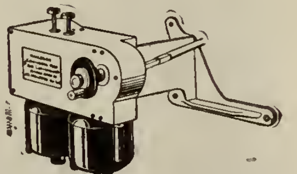

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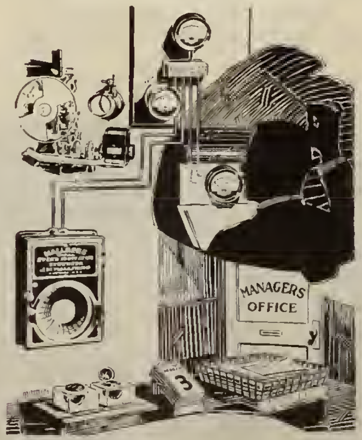

Harmonizes the picture with the Music and Times the Performance.

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# *Two Power's Projectors with Speedco Controls Equip Jersey City's Central*

THE twenty-two hundred seat Central Theatre recently opened at Central avenue, Jersey City, by Haring and Blumenthal constitutes a cheering example of what may be accomplished by exhibitors who learn their business and practice what they learn.

Ten years ago this concern commenced exhibiting with a three hundred seat house and about three thousand dollars capital. Today, it owns and operates a dozen houses in New York City and vicinity.

As shown by the accompanying illustrations, the Central is a distinctly high class house, both in arrangement and equipment. The auditorium is eighty feet wide by 112 feet long from stage to entrance doors. A marble wainscoting extends around the auditorium and the walls above the wainscoting are divided into large panels and decorated in a pervading tone of ivory with a blending of old rose and shades of gray, with the plaster relief work picked out in gold.

### *Ceiling Richly Decorated*

The main ceiling and soffit of the balcony are richly decorated with plaster ornamentation in relief. The principal feature of the main ceiling is a large electrical dome from the center of which is hung a handsome chandelier in gold. The stage opening is framed with a highly enriched proscenium arch. On either side of the arch, just above the stage level, are electrically controlled announcers. The orchestra chairs and those in the balcony were specially designed for comfort and are upholstered in leather. In the mezzanine are located the lounge, ladies' retiring room, men's smoking room, telephone room and ushers' room. The lounge measures twenty-five by forty-five feet and is handsomely decorated. The walls of the ladies' retiring room are paneled and produce a French boudoir effect.

### *Two Power's Type "E" Projectors*

An organ in two parts has been installed above the boxes and the stage is supplied with the latest and most approved equipment for productions of every kind. The projection room is equipped with two latest Power's type "E" projectors, Speedco Arc Controls, intercommunicating telephones, and a Ft. Wayne Compensarc—for emergencies should D. C. fail. The length of throw is one hundred and thirty-seven ft; Oscar Haring is the house manager, George Doremus, house electrician, and J. Godfrey, projectionist.

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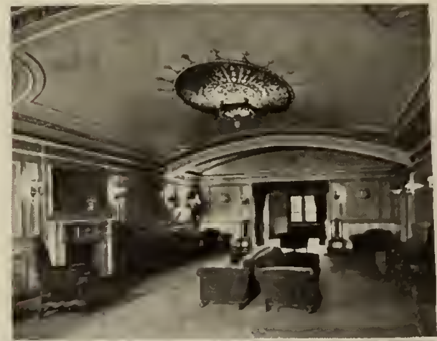

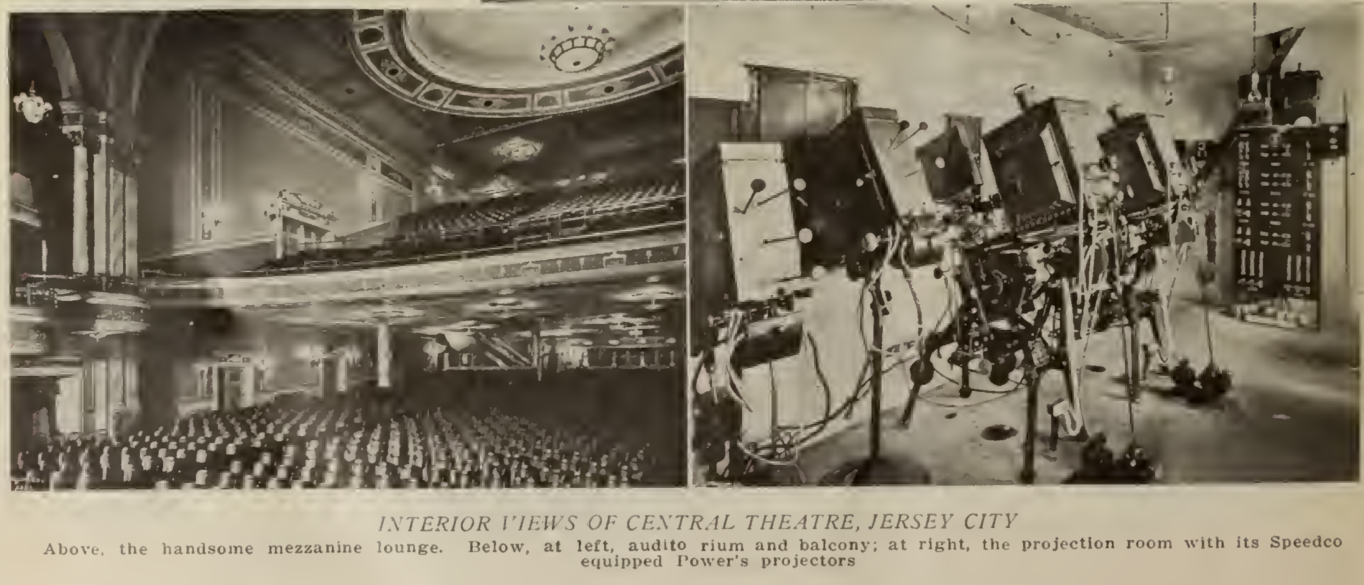

*INTERIOR VIEWS OF CENTRAL THEATRE, JERSEY CITY*

Above, the handsome mezzanine lounge. Below, at left, audito rium and balcony; at right, the projection room with its Speedco equipped Power's projectors

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

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## WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

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| Five Thousand | $3.00 |
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| Twenty-five Thousand | 9.00 |
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MOVING PICTURE AND LEGITIMATE THEATRES

| | |
|---|---|
| 22166 Moving Picture by States per M | $5.00 |
| 1219 Film Exchanges, for List | 7.50 |
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| 419 Machine & Supply Dealers | 4.00 |
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## *Picture Theatres Projected*

FORDYCE, ARK.—Horace Tipton has sold Lyric Theatre and removed to Lake Village, where he will conduct moving picture house.

FRANKLIN, ILL.—W. C. Calhoun and J. O. Rolston have plans by C. E. Buchingham, Jacksonville, for remodeling theatre and hotel building, to cost $40,000.

NEW ALBANY, IND.—Elks Lodge has plans by Joseph & Joseph, Francis Building, Louisville, for three-story brick and stone-trim theatre and lodge building, to cost $125,000.

PETERSBURG, IND.—Petersburg Amusement Company has plans by E. E. Dunlap Company, State Life Building, Indianapolis, for brick theatre, to be erected at Seventh and Poplar streets, to cost $25,000.

SOUTH BEND, IND.—Jacob Handelman, Chicago, has leased Oliver Theatre. About $25,000 will be expended in remodeling interior. Expect to re-open early in September.

SPENCER, IA.—Fred Moore has plans by W. C. Barton for remodeling theatre, to cost $20,000.

GREAT BEND, KANS.—Lyric Theatre will be remodeled.

GIBSLAND, LA.—Masonic Building Company will erect temple for Gibsland Chapter No. 304. Lower floor for moving picture theatre, to cost $12,000.

JERSEY CITY, N. J.—Haring & Blumenthal, 1557 Broadway, New York, contemplate erecting moving picture and vaudeville theatre, to include stores and offices, at Jackson and Orient avenues, to cost $500,000. Address Louis M. Blumenthal, president.

*RUTHERFORD, N. J.—A. V. C. Van Rennselaer, 740 Elm street, Arlington, has contract to erect two-story theatre, store and office building at Sylvane and Springfield avenues, for Rutherford Amusement Company, 51 Union street, Paterson, to cost $250,000.

*NEW YORK, N. Y.—Moving picture theatre being erected at 176-180 East 116th street, has been purchased by Greenberg Brothers. Will have seating capacity of 1500, exclusive of roof garden, which will have similar capacity.

ROME, N. Y.—Carroll Theatre, Inc., care Madison Theatre, Oneida, will erect brick and hollow-tile addition to moving picture theatre, 36 by 57 feet.

TARRYTOWN, N. Y.—M. Goldblatt, Music Hall, has plans by Hunt & Hunt, 28 East 21st street, New York, for three-story brick moving picture and vaudeville theatre, 82 by 148 feet, 82 by 148 feet, to be erected at Broadway and Main street.

ASHEVILLE, N. C.—Ideal Amusement & Investment Company has been organized with $100,000 capital by S. T. Logan, president; S. G. Bernard, vice president; D. S. Schandler, secretary-treasurer. Will erect fireproof theatre, 90 by 135 feet, at 6 Biltmore avenue.

COLUMBIA, PA.—Daniel C. Neagley and Charles Shierly have plans by Granville E. Paulos, Bucher Building, for two-story brick moving picture theatre, 50 by 200 feet, to be erected on Locust, near Third street.

ELLWOOD CITY, PA.—Thomas V. Barnes, 112 Fifth street, has plans by H. J. Lohman, McKeesport, for two-story brick moving picture theatre, to be erected on Lawrence avenue, between Fourth and Fifth streets.

SAN ANTONIO, TEXAS.—Mexican Theatre will erect building on West Commerce street, near Santa Rosa avenue.

MILWAUKEE, WIS. — Schlitz Brewery Company will convert Palm Garden into moving picture theatre, with seating capacity of 1500, to cost $250,000.

VIROQUA, WIS.—Viroqua Masonic Lodge has plans by Parkinson & Dockendorff, Linker Building, La Cross, for re-building two-story brick and tile theatre and lodge building, to cost $50,000.

BARRY, ILL.—G. M. McClain has sold Star Theatre to T. M. Bradburn, Chicago.

CARROLL, IA.—H. H. Cone has sold Irving Theatre to A. R. Lundell and F. W. Hallett, Chamberlain, S. D.

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A-1 OPERATOR desires permanent location. Salary, plus unequalled service backed by fifteen years' experience. State particulars. I. Rouch, Macomb, Ill.

MANAGERS ATTENTION! Artistic and genial orchestra conductor and synchronizer of photodramas, now directing one of the finest photoplay theatre orchestras in Illinois, would like to connect for next season with large moving picture theatre concern. Nothing but large theatres and orchestras with salary in accordance considered. Competency in every theatrical line guaranteed, with all kinds of press notes and references. Box 199, Moving Picture World, New York City.

AT LIBERTY: Wishes steady position at once; seven years' experience; can run any machine; locate anywhere. Reference? Yes. Write or wire E. W. Smith, Box 543, Bogata, Texas.

### HELP WANTED

MANAGER WANTED: Modern 800 house, live Pennsylvania town, 8,000. Opportunity for one who can make good. Particulars first letter. B., Moving Picture World, N. Y. City.

WANTED: Movie theatre manager; must have camera and be able to produce local pictures. Confidential. Box 214, Moving Picture World, N. Y. City.

### THEATRES WANTED

LEASE WANTED: Will purchase lease of 600 to 1,200 seat theatre in Greater New York. Address Box 218, M. P. World, N. Y. City.

IN TOWN OF 5,000 or more. Will buy or lease. State particulars in first letter. Clinton Fugate, Hazard, Ky.

THEATRES REQUIRED: To purchase or lease. Suitable for motion pictures, vaudeville or legitimate attractions. Located in New England states, New York, New Jersey, Vermont, Pennsylvania, Ohio, Michigan, Indiana and Illinois. Must have seating capacity of 800 or more. Replies will be held in strict confidence. Give full particulars in first letter. Reply to F. Mack, Moving Picture World, N. Y. City.

WANTED: To rent or lease moving picture theatre, preferably Ohio or vicinity. Give full particulars first letter. Box 213, Moving Picture World, N. Y. City.

### EQUIPMENT FOR SALE

FORT WAYNE COMPENSARC, like new, $45; DeVry Generator for Ford car, never used. Make offer. C. E. Lindall, Bar Harbor, Maine.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

### CAMERAS FOR SALE

PITTMAN 400 ft. camera, two lenses, 50 & 75 M. M. Panorama-tilting tripod, carrying case, automatic dissolve. 219 N. Cole Street, Lima, Ohio.

### FILMS WANTED

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

### FILMS FOR SALE OR RENT

FOR SALE: Features, two-reelers and single reel comedies with posters for independent exchanges and road shows. Central Film Company, 729 Seventh Avenue, New York.

WE HAVE thousands of films. 1-7 reels; comedies, dramas, westerns, serials. Claire Productions, 60 Graham Avenue, Brooklyn, New York.

FOR SALE: "The Juggernaut" (5); "A Million Bid" (5); "Message of the Mouse" (6); "Glory of Ylonde" (5); "The Suspect" (6); all featuring Anita Stewart; also "American Live Wire" (5), featuring Earl Williams; "The Song of the Soul" (5), featuring Alice Joyce; also large selection of serials, special features, comedies, educationals, cartoons. Guaranty Pictures Co., 130 West 46th St., N. Y. City.

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OPEN TO FURNISH SCENIC classics on contract; American subjects only. An offer is most earnestly requested. Box 219, M. P. World, New York City.

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The Peerless
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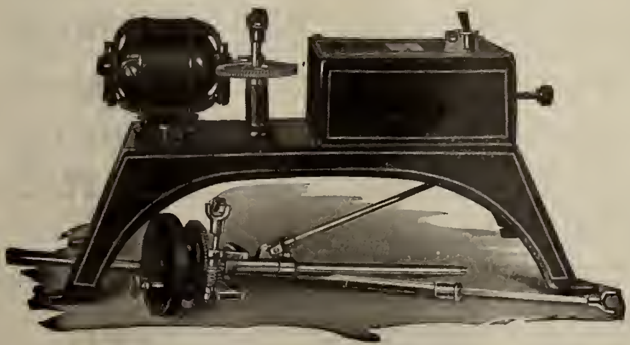

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Oh boy! but they surely do create thirst, and the old between-the-acts refuge around the corner is no longer available.

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**PENNY VENDING MACHINES**

certainly do fill the bill when it comes to relieving said thirst with good, sparkling water.
Good water hits the thirsty man on his dry spot.
Dixie Cup Vendor Service pays its own freight and nets you a good profit.
The best appointed houses use this service.

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AT LOWEST COST

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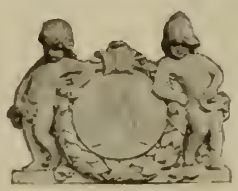

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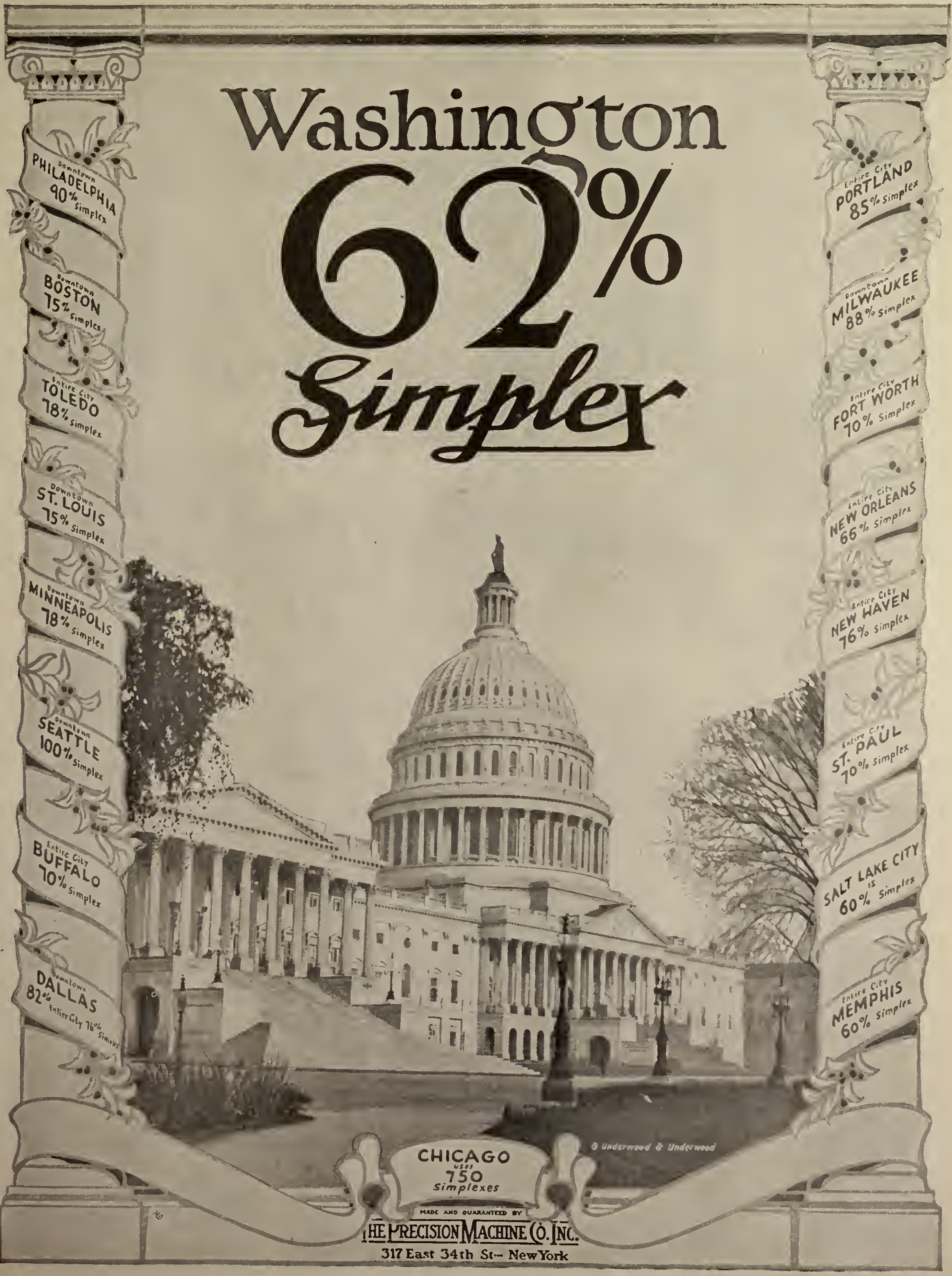
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.



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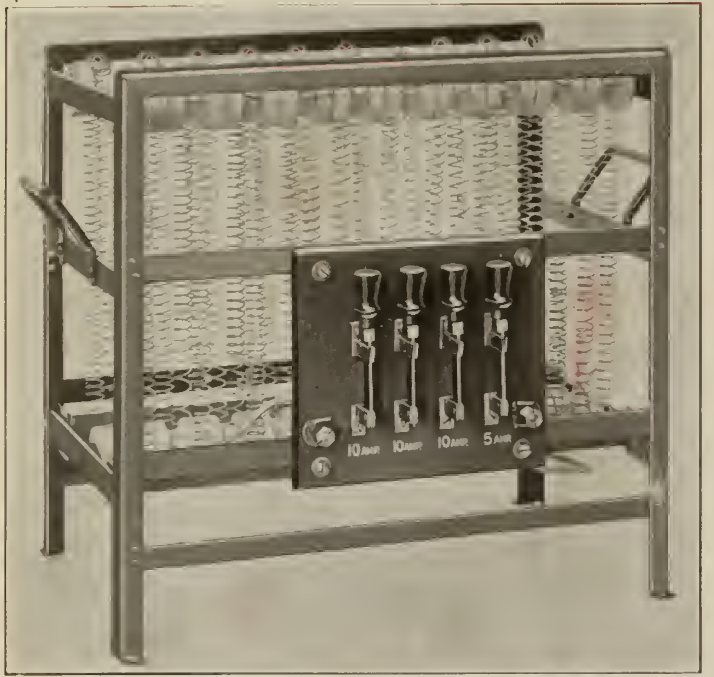

POWER'S MULTIPLE COIL RHEOSTAT
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IS THE LIGHTEST
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115 Volt., 45-75 Amps., Weighs Only 27½ lbs.
The New Power's Rheostat Is Made Up in the Following Sizes:

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Also Built to Special Specifications.

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| POWER'S NEW RHEOSTAT | Weighs less than one-third of grid type rheostat.<br>Easily moved by one man. |
| POWER'S NEW RHEOSTAT | Adjustments easily made by means of knife switches. |
| POWER'S NEW RHEOSTAT | Multiple Coil Units—One coil carrying five amps—The balance ten amps each. |
| POWER'S NEW RHEOSTAT | The loss of one coil does not affect others. If entire capacity of rheostat is not being used a new coil may be immediately switched in. |
| POWER'S NEW RHEOSTAT | Coils may be replaced in a few minutes without difficulty. |
| POWER'S NEW RHEOSTAT | Small amperage carried by each coil (not more than ten amps) allows use of small wires which permit perfect connections. |
| POWER'S NEW RHEOSTAT | Special alloy non-corrosive wires used. Very strong. |
| POWER'S NEW RHEOSTAT | Exceedingly cool. Arc voltage remains constant regardless of number of amps used. |

### SOME FACTS ABOUT THE SERIES GRID RHEOSTAT

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| GRID SERIES RHEOSTAT | Requires two men to handle.<br>Increases transportation charges |
| GRID SERIES RHEOSTAT | Adjustments made by sliding contact. Carrying heavy amperage causes frequent burnouts. |
| GRID SERIES RHEOSTAT | Cast iron grids in series. Full current carried through all parts. |
| GRID SERIES RHEOSTAT | A defect in one grid puts entire rheostat out of use. |
| GRID SERIES RHEOSTAT | Entire rheostat must be disassembled to insert new grid. |
| GRID SERIES RHEOSTAT | Entire current carried through all parts requires heavy connections. Expansion and contraction loosen connections causing arcing and ultimate burnouts. |
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| GRID SERIES RHEOSTAT | Hot in operation. Heat increases resistance which changes arc voltage. |

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

# MOVING PICTURE World

FOUNDED IN 1907

BY J. P. CHALMERS

Index p. 952

# October Releases

HERE are eight more examples of what we mean by "better pictures." Look them over:

## Elsie Ferguson in "Footlights"

The greatest story the star has ever had. Her most entrancing and unusual picture.

A John S. Robertson production. By RITA WEIMAN. Scenario by Josephine Lovett.

## Thomas Meighan in "Cappy Ricks"

The Saturday Evening Post stories that millions have loved make an ideal vehicle for the Good Luck Star.

From the novel by Peter B. Kyne and the play by Edward E. Rose. Directed by Tom Forman. Scenario by Albert Shelby LeVino.

## George Melford's "The Great Impersonation"

with JAMES KIRKWOOD

An amazing international mystery melodrama that will keep you guessing from start to finish.

By E. Phillips Oppenheim. Scenario by Monte M. Katterjohn.

## Roscoe (Fatty) Arbuckle in "Gasoline Gus"

A roaring farce about a poor boob who made a million with a fake oil well. Funnier than "Crazy to Marry."

By George Pattullo. Directed by James Cruze. Scenario by Walter Woods.

## George Fitzmaurice's "Experience"

with RICHARD BARTHELMESS

A great heart story of a young man's adventures in the big city. Marvelously produced, with a notable cast.

By George V. Hobart. Scenario by Waldemar Young.

## George Loane Tucker's "Ladies Must Live"

with BETTY COMPSON

The great producer's only picture since "The Miracle Man," and one that is destined to add equal glory to his memory.

Presented by Mayflower Photoplay Corp.

By Alice Duer Miller.

## William de Mille's "After the Show"

with

JACK HOLT, LILA LEE, CHARLES OGLE

A real life story of the play folk—a drama that begins when the curtain falls.

By RITA WEIMAN — Scenario by Olga Printzlau.

## Ethel Clayton in "Beyond"

A drama of the deepest problems of human life, intense and exciting from start to finish.

By Henry Arthur Jones. A Wm. D. Taylor production. Scenario by Julia Crawford Ivers.

4TH ANNUAL Paramount WEEK SEPTEMBER 1921 4 5 6 7 8 9 10

**Paramount Pictures**

FAMOUS PLAYERS LASKY CORPORATION

4TH ANNUAL Paramount WEEK SEPTEMBER 1921 4 5 6 7 8 9 10

*Published by* CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

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*with*

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"TORCHY'S PROMOTION," first of the second series of "Torchy," is ready for release.

A comedy of fast action in which the Beloved Red-Headed Office Boy outwits the villainous General Manager, and although sent on a wild goose chase accidentally meets the Big Boss, and walks home with the Bacon.

"TORCHY" COMEDIES are sure-fire box-office winners because Sewell Ford's "TORCHY" stories are known to millions of readers everywhere.

Millions of people in the United States and Canada see a "Torchy" story every time they pick up their home newspaper. And —Johnny Hines, by his accurate portrayal of "TORCHY," has attained a high box-office value.

CONTRACT FOR THE NEW "TORCHY" SERIES TODAY!

JOHNNY HINES, "Torchy"

*Educational Pictures*

"THE SPICE OF THE PROGRAM"

C. C. BURR, Producer

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

TWO years ago, in its initial announcement to exhibitors, Realart pledged itself to this policy:

> ". . . An unswerving, unchanging determination that the Realart trade-mark shall always mean
>
> "In Production—The Sign of Superiority
> "In Distribution—The Sign of Service
> "To the Public—The Sign of Satisfaction
> "To Exhibitors—The Sign of Success."

Realart made good.

Ask any Realart exhibitor.

---

ONE year ago, in announcing its plans for the season just ending, Realart promised policies which would mark an epoch in motion picture distribution. Notable among these were the Star Franchise and the Honor Plan.

Again Realart made good.

During 1921-1922 it will have many imitators.

---

IN the season to come, Realart will provide a new and better Star Franchise—an agreement cut to fit the vexing problems of the times and permitting the exhibitor, for the first time, to operate his business *as a business.*

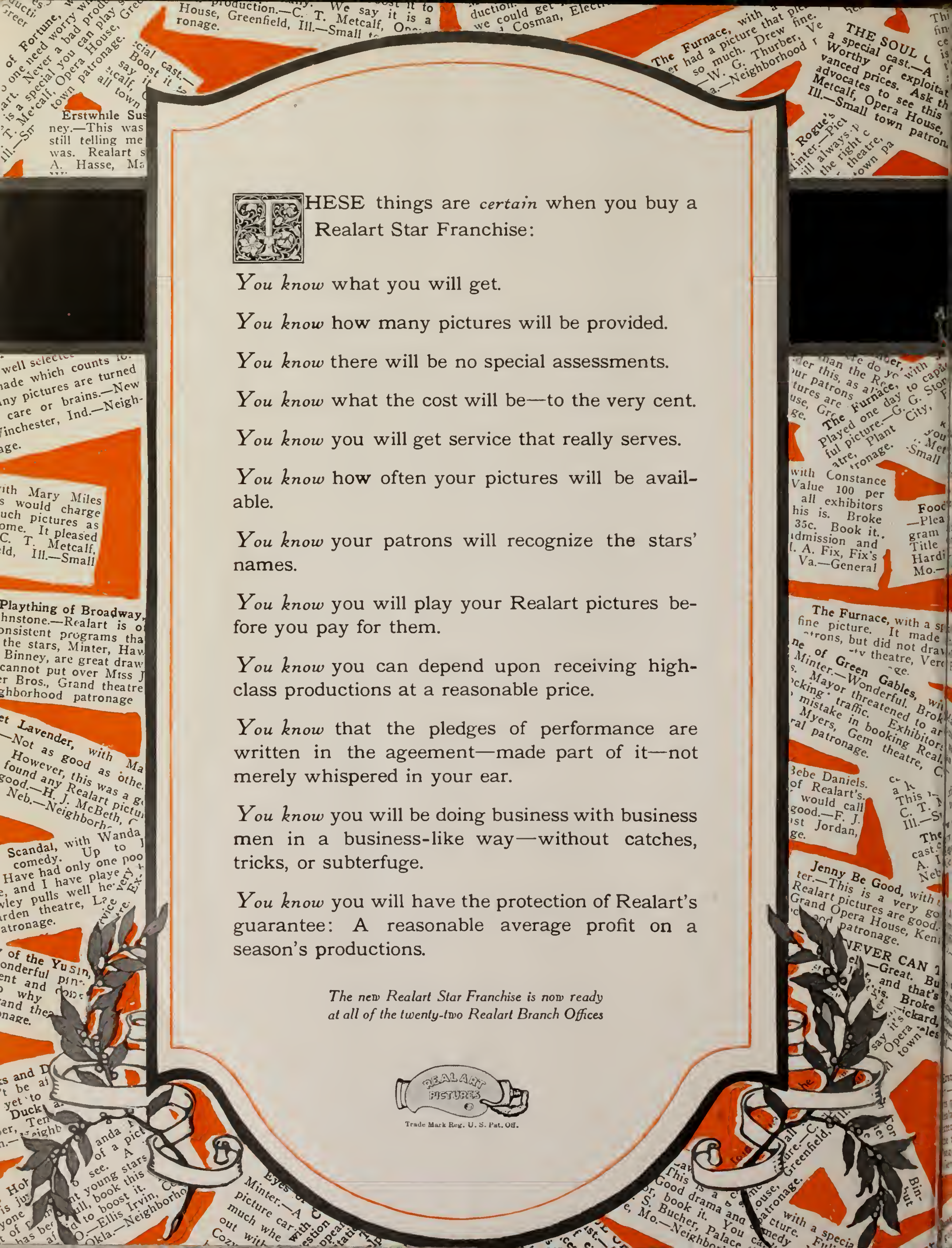
The outstanding feature of the new policy is this: *You will play your Realart Pictures before you pay for them.*

*Ask the man who shows them*

REALART
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.



THESE things are *certain* when you buy a Realart Star Franchise:

*You know* what you will get.

*You know* how many pictures will be provided.

*You know* there will be no special assessments.

*You know* what the cost will be—to the very cent.

*You know* you will get service that really serves.

*You know* how often your pictures will be available.

*You know* your patrons will recognize the stars' names.

*You know* you will play your Realart pictures before you pay for them.

*You know* you can depend upon receiving high-class productions at a reasonable price.

*You know* that the pledges of performance are written in the ageement—made part of it—not merely whispered in your ear.

*You know* you will be doing business with business men in a business-like way—without catches, tricks, or subterfuge.

*You know* you will have the protection of Realart's guarantee: A reasonable average profit on a season's productions.

*The new Realart Star Franchise is now ready*
*at all of the twenty-two Realart Branch Offices*

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

of Fortune,
one need worry
Never a bad prod
is a special you can play
T. Metcalf, Opera House, Gre
Ill.—Sm town patronage.
cial cast.—
Boost it
say it
calf,
all town
Erstwhile Sus
ney.—This was
still telling me
was. Realart s
A. Hasse, Ma
production.—C. T. Metcalf, Opera
House, Greenfield, Ill.—Small to
ronage.
We say it is a
duction.
we could get
Cosman, Elect
The Furnace, with
had a picture that pl
so much. Drew fine.
—W. G. Thurber, Ve
a.—Neighborhood
THE SOUL
a special cast.—A
Worthy of exploitat
vanced prices. Ask th
advocates to see this
Metcalf, Opera House,
Ill.—Small town patron.
Rogue's
inter.—Pict
ill always p
the right c
theatre,
town pa
well selecte
ade which counts
ny pictures are turned
care or brains.—New
Winchester, Ind.—Neigh-
age.
ith Mary Miles
s would charge
uch pictures as
ome. It pleased
C. T. Metcalf,
eld, Ill.—Small
Plaything of Broadway,
hnstone.—Realart is o
onsistent programs tha
the stars, Minter, Hav
Binney, are great draw
cannot put over Miss J
r Bros., Grand theatre
ghborhood patronage
et Lavender, with Ma
—Not as good as othe
However, this was a g
found any Realart pictu
good.—H. J. McBeth, C
Neb.—Neighborh
Scandal, with Wanda
comedy. Up to
Have had only one poo
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wley pulls well he
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atronage.
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onderful pin
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young stars
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to boost it.
O.—Ellis Irvin, Co
Okla.—Neighborho
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has be
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Minter.—A
picture car
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out with
Cozy
with
estion
The Furnace, with
Played one day to capa
ful picture.—G. G. Stor
atre, Plant City, F
ronage.
Metcalf
Small
with Constance
Value 100 per
all exhibitors
his is. Broke
35c. Book it.
admission and
A. Fix, Fix's
Va.—General
Food
—Plea
gram
Title
Hardi
Mo.—
The Furnace, with a sp
fine picture. It made
trons, but did not draw
theatre, Verd
ne of Green Gables, wi
Minter.—Wonderful. Brok
s. Mayor threatened to ar
cking traffic. Exhibitors
mistake in booking Real
Myers, Gem theatre, C
ral patronage.
Bebe Daniels.
of Realart's
would call
good.—F. J.
st Jordan,
ge.
This
C. T.
Ill.—S
The
cast.
A. I
Neb
Jenny Be Good, with
ter.—This is a very go
Realart pictures are good.
Grand Opera House, Ken
od patronage.
NEVER CAN T
—Great. Bu
and that's
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Greenfield,
Bin-
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This is a c
Good drama and comedy
or, book it. You ca
S. Bucher, Palace
e, Mo.—Neighbo
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patronage.
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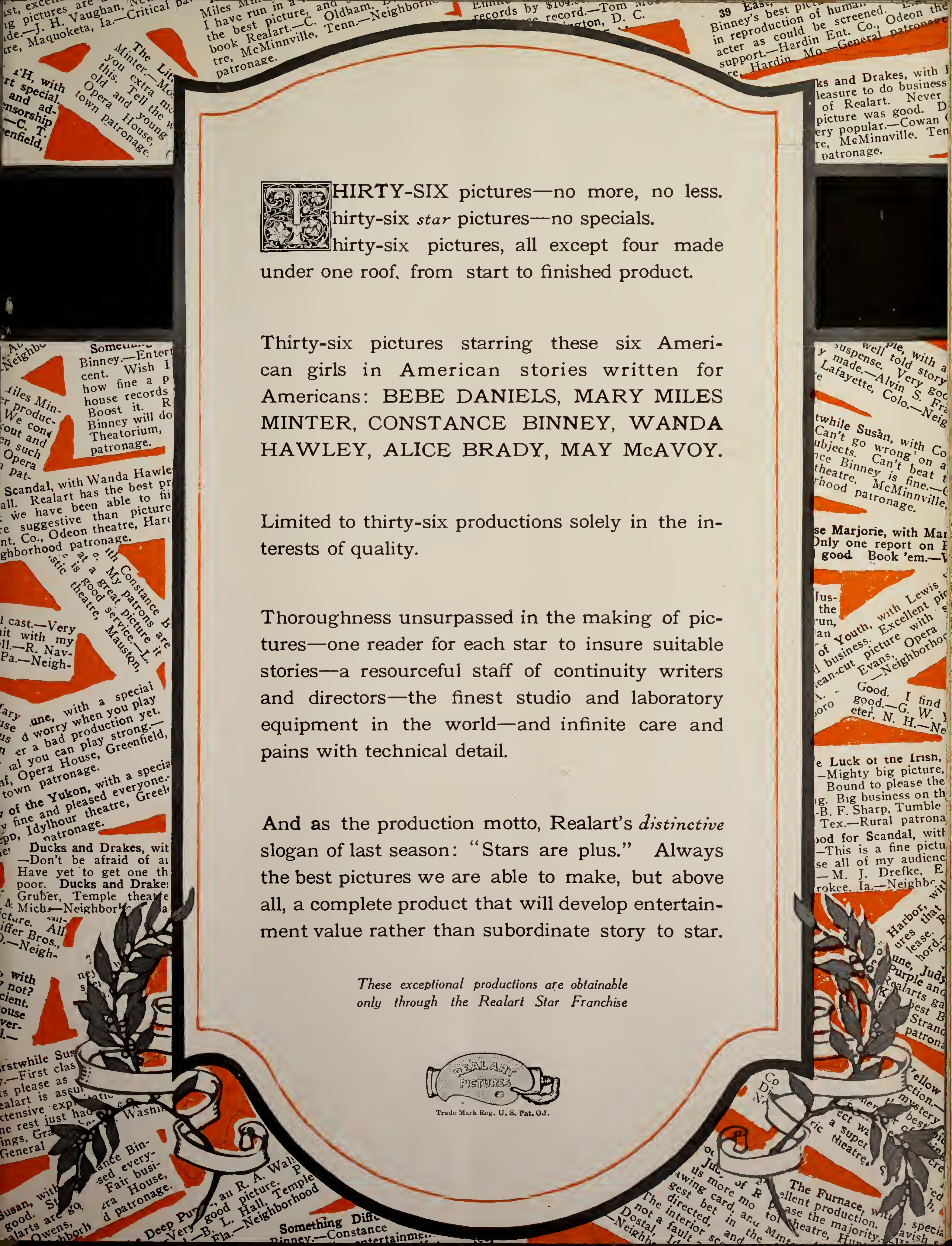

THIRTY-SIX pictures—no more, no less.
Thirty-six *star* pictures—no specials.
Thirty-six pictures, all except four made under one roof, from start to finished product.

Thirty-six pictures starring these six American girls in American stories written for Americans: BEBE DANIELS, MARY MILES MINTER, CONSTANCE BINNEY, WANDA HAWLEY, ALICE BRADY, MAY McAVOY.

Limited to thirty-six productions solely in the interests of quality.

Thoroughness unsurpassed in the making of pictures—one reader for each star to insure suitable stories—a resourceful staff of continuity writers and directors—the finest studio and laboratory equipment in the world—and infinite care and pains with technical detail.

And as the production motto, Realart's *distinctive* slogan of last season: "Stars are plus." Always the best pictures we are able to make, but above all, a complete product that will develop entertainment value rather than subordinate story to star.

*These exceptional productions are obtainable only through the Realart Star Franchise*

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

Lady,
est Daniels
o far. Bebe is very
people, while some others
diced against her on account of
Lloyd comedies.—A. P. Schaefer,
demy theatre, Ironton, Mo.—Neighborhood patronage.

theatre, with their patrons not very ... Bebe
town patronage. Tarpon this.—C. C. Springs, faces. came out
Price, You can't go
Royal
Fla.—Small

NEVER CAN TELL, with Bebe Daniels.—Great. But why not?
's a Realart, and that's sufficient.
Bebe great in this. Broke our house
record.—J. Paul Swickard, Univer-
sity theatre, Los Angeles, Cal.—
Neighborhood patronage.

Can Tell,
een comedy-dr
Pray for more of
Theatorium theatre,
hborhood patronage.

Ducks and
—Bebe Daniels n
superior to any
drawing power.
pointed.—Martin
atre, St. Genev
patronage.

Du
—Good
please a
Bebe is
do good
Jastram, Strand theatre, Pe
—Small town patronage.

as She Co
ular here thou
business regard

Ducks and Drakes, with Bebe Daniels.
—The best drawing star app ...g on
my screen today. A production that was
well received and if you want a pleased
audience book this one. Norman Ka
art.—Wonderland theatre,
Tex.—Neighborhood patronage.

Ducks and Drakes, with Bebe
—A pleasure to do business wi
office of Realart. Never a
This picture was good. Dani
ing very popular.—Cowan Old
theatre, McMinnville, Tenn.—
hood patronage.

ell, with Bebe
hot cakes, star
na Bros., Crys-
Ariz.—General

Never Can Tell, wi
Dan. Daniels.—Bebe has not disappo...
W. Blomeke, come. Pictures like this one
Home keep us in business. Play it.—
alf, Opera House, Greenfield,
Small-town patronage.

You Never Can Tell, with Bebe
Daniels.—The classiest picture to date.
We don't want anything better than this
one.—New Cozy theatre, Winchester,
Ind.

Lady! with Bebe
picture.—Herman
Springfield, Minn.—
House,
nage.

Oh, L
The b
here s
some
prej
old
Ac
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Oh Lady, Lady, with Bebe Daniel
This star is gaining great popularity h
This is a delightful picture, and one
should please all. Harrison Ford he
Daniels greatly.—A. S. Widaman,
tennial theatre, Warsaw, Ind.

Ducks and Drakes, with Bebe Daniels.
—Don't be afraid of any of Realart's.
Have yet to get one that I would call
poor. Ducks and Drakes is good.—E. J.
Gruber, Temple theatre, East Jordan,
Mich.—Neighborhood patronage.

Oh, Lady, Lady, wi
—A wonderful picture
trons. Drew a big
R. Maddox, Maddox
—Neighborhood pa

e of the best this dainty star has made
er the Realart banner. Bebe Daniels
please any audience.—Norman Stew-
Wonderland theatre, Kaufman, Tex.
Neighborhood patronage.

th Bebe
pularity
this c
lorn &
prings, Ne

You Never Can
niels.—A high class
ill please any aud
romise your patrons
airns Brooklyn theat
-Neighborhood patr

Ducks and Drakes, with Bebe
Don't be afraid of any of R
Have yet to get one that I wou
poor. Ducks and Drakes is good.—F. J.
Gruber, Temple theatre, East Jordan,
Mich.—Neighborhood patronage.

Oh Lady, Lady, with
Some picture! Much be
Never Can Tell. Boost it
ness and lots of favorable
W. Jastram, Strand theatre
—Small town patronage.

Lady, Lady, with Bebe Daniels.—
of the best program pictures I have
r used. Drew good. Star is a favorite.
on Burton, Marion theatre, Live Oak,
-Neighborhood patronage.

Drak
want
Patron
Beh
a.—Ne

Daniels.
them all.
eased
House, Deni
pera

BEBE DANIELS

Scene from
THE SPEED GIRL

Never Can Tell, with
iels.—Good, keen comedy-d
ness builder. Pray fo
—O. E. Pierce,
nd, Ind.—

with Bebe
aining more pop
is is a good
case.—A. S. W
atre, Warsaw,

Tw
Danie
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picture
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Daniels.—
Tell. Same
0 per cent
erce, The
—Neighbo

ONE year ago a saucy little girl with tantalizing black eyes, silky black hair and a mischievous, kiss-inviting mouth took by storm some two or three million fans who had gathered in five thousand theatres to be confirmed in their opinion that she deserved stardom.

And now, just a year later, hard-headed circuit managers voluntarily write us that this captivating star is drawing better in their theatres than any other actress—better even than several for whose pictures they pay much more money.

Her success is one of the most complete triumphs in motion picture annals. Exhibitor after exhibitor reports steady increase in patronage from one release to another. And why? Because she has the ability to put over the sort of pictures which most of the people like. Because she has had stories perfectly suited to her requirements. Because she possesses charm and beauty. Because there isn't a flapper or debutante who wouldn't give her right eye to be able to carry glad rags in the queenly manner that this star does. Because—oh, well, because she's

## BEBE DANIELS

*The Good Little Bad Girl*

Realart might have set Miss Daniels' pictures aside this season for selling on a star series basis. We might have boosted the ante—yes, and we could have gotten away with it, too. But that's not Realart's way of doing business. We don't ask exhibitors to help us build star values and then try to grab all the value for ourselves.

And so we are going ahead planning in Miss Daniels' behalf the biggest season any actress ever has had. Her first story will be THE SPEED GIRL, written especially for her by Elmer Harris. Then will follow a succession of the successes such as those in which "The Good Little Bad Girl" has made her truly enviable reputation—including THE HEART OF YOUTH and SPRING FEVER.

*In a series of comedies obtainable only through the Realart Star Franchise*

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

**Oh Lady, Lady,** with Bebe Daniels. This star is gaining great popularity. This is a delightful picture, and one should please all. Harrison Ford helped Daniels greatly.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

**She Couldn't Help It,** with Bebe Daniels.—If your patrons like comedy-dramas, do not fail to book this one. It is good. Business not very good owing to local conditions.—R. Navart, Pleasant Hour theatre, Verona, Pa.—Neighborhood patronage.

**You Never Can Tell,** with Bebe Daniels.—Bebe is certainly good to look at. Picture good.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.

**Two Weeks With Pay,** with Bebe Daniels.—Better than **Ducks and Drakes,** and this is saying much. Cowan Oldham, Dixie theatre, Mc...ille, Tenn.—Neighborhood patr...

**You Never Can Tell,** with Bebe Daniels.—This is a very good picture which highly pleased very good on a two-day run. Miss Daniels coming good bet for box office. J. A. Dostal, Ideal theatre, Omaha, —Neighborhood patronage.

**She Couldn't Help It,** with Bebe Daniels.—The most pleasing picture I have had in some time. A little above average business for two days.—Will ... Brenner, New Cozy theatre, Winche... Ind.

**You Never Can Tell,** with Bebe Daniels.—Extra good program picture. One that keeps them guessing until the end of the last reel.—W. H. Spencer, Liberty theatre, Madison, Fla.—Neighborhood patronage.

**...y, Lady,** with Bebe Daniels. ... Daniels picture we have had ...r. Bebe is very popular with ...ople, while some others here are ...ed against her on account of the ...loyd comedies.—A. P. Schaefer, ...y theatre, Ironton, Mo.—Neighborhood patronage.

**Ducks and Drakes,** with Bebe Danie... —Should please 95 per cent. Went ov... big here.—W. H. Coffman, Lyric th... atre, Mowe... Ill. — Neighborhoo... patronage.

**Oh Lady, Lady,** with Bebe... Some picture! Much better... **Never Can Tell.** Boost it big... ...ness and lots of favorable remar... W. Jastram, Strand theatre, Peca... Ill.—Small town patronage.

**Oh Lady, Lady,** with Bebe Daniels. Bebe has given us another one a knockout. Not yet a drawing card, but watch her come. We predict that in less than one year she will be in the first rank.—C. T. Metcalf, Opera House, Gr... field, Ill.—Small town patronage.

**You Never Can Tell,** with Bebe Daniels.—This is a five reeler worth while. Pleased well here.—L. S. Bucher, Palace

**DUCKS AN...** Bebe Daniels.—Show... tell them that Bebe ... coming star of the screen... when they see this finished produ... tion your patrons will say she is now "The Real Lady of the Silent Drama." Wait until she has made a few more pictures—then we will all hop on a Bebe Daniels Week. What ...u?—C. T. Metcalf, Op... ...nfield, Ill.

**Ducks and Drakes,** with Bebe Daniels. —We had patrons tell us they liked this better than **Twin Beds,** which we played the following night.—Hardin Entertainment Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

**You Never Can Tell,** with Bebe Daniels.—Believe me, Bebe knows how to ... the good clothes and they are plen... ...fully staged produc...

erland Rom... —Really a ... n be exploited as a sp... ter.—Really a ... Star very good ... money. Star very good ... Photography ne in the picture. ... ttings very good.—W. H. Creal, ban theatre, Omaha, Neb.—Neighbood patronage.

...ure. ... very good ... Miss Min... Peter Krauth, ... Ia.—Neighborho...

The Little ... Minter.—Most ... you extra money ... Tell the world ... this and young alike.— ... era House, Greenfield ... patronage.

...ne Green Gables, with ... Minter.—Fine picture. Excellent ...ing power and 100% pleased pat... s. Give us the young stars. You ... on, put the old wo... out ones in ... n can where ... long.—R. Booth, Paramount ... Nebraska City, Nebr.

Anne of Green ... Miles Minter.—Excel... ture and pleased a ... Peter Krauth, Opera House. —Neighborhood patronage.

... Little Clown, ... Minter.—The best box ... we have had for som... and advertise "The C... You can't go wrong o... pict... —A. Burrus, L... Neighborhood ...

...land Romance, with Mary ... Minter.—One of the best ... we have played, which ought to ... sufficient to recommend it to any one having played other Minter productions. —Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

... Marjorie, with Mary ... ter.—A picture that held them to the ... last foot of film. Poor attendance due to extreme weather only.—Presto ... Bros., Emp... theatre, Rockwell, Ia. ... Neighborhood patronage.

**All Souls' Eve**, with ... ter.—Star one of the ... Didn't appeal to patrons a... of her other pictures, but ... larity would have put pictur... other conditions been favorab... Langford, Electric theatre, East ... N. M.—General patronage.

**Jenny Be Good**, with ... ter.—This is a very good fin... Realart pictures are good.—P... Grand Opera House, Kenton, ... borhood patronage.

...umberland Romance, with Mary ... Minter.—Will please. Mary does ... work.—P. G. Estee, Fad theatre, ...ings, S. D.—Neighborhood patron...

**Jenny Be Good**, with Mary Miles ... Minter is getting better with ... This was liked very much ... Business good.—John ... theatre, Donora, Pa.— ...age.

...s of the Heart, with Mary Miles ... ter.—A mighty well selected cast and e... ure carefully made which counts for ... ch when so many pictures are turned ... t without any care or brains.—New ... ozy theatre, Winchester, Ind.—Neighborhood patronage.

**Anne of Green Gables**, ... Miles Minter.—A picture th... seen a second time and enjoy... patrons apparently delighted ... and actress.—E. E. Hodgis, ... theatre, Kahoka, Mo.—Neig... patronage

**Sweet Lavender**, with Mary Miles Min... ter.—Just a pretty little love story. Pleased all.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Nurse Marjorie**, ... ter.—My people li... not disappoint us i... —E. Saunders, Pal... Ill.—Neighborhood ...

**Jenny Be Good**, with Mary Miles Minter.—A mild offering, but Minter ... my patrons. New Cozy theatre, ...ster, Ind.

Mary Miles Min... big business ... since The ... Get it and ... you can s... theatre, Pe...

...berland Romance, with Mary ... —A good picture and any ... would do well to book it.— ... Palace theatre, Harvard ... patronage.

...Cum... Miles ... of her ... es Minter ... drich, Ma... —Down...

**Sweet Lavender**, with Mar... ter.—All-star cast makes ... picture.—O. E. Pierce, ... Portland, Ind.—G...

..., with Mary ... you'll find better ... tory, direction, ...s, and we say it's ... T. Metcalf, Opera ... Ill. — Small town

...et Lave... A sple... leased ... could ... 't so ... of the ... O'Ne...

... Mar... re an ... regula... e Mar... en, Vi... anada.

...ry Mile... st it st... you ... ake po... theatre... age

... Be Go... ok thi... come ... out it. ... L. G. ... te, M...

...ellent pro... record house for ... week.—R. R. Grik... w Hambu... onage

MARY MILES MINTER

Scene from
HER WINNING WAY

**Nurse Marjorie**, with Mary ... ter.—This is an exceptionally ... first Realart program picture. Will please ... Sure is ... Nutter, Royal theatre ... Neighborhood ...

**Anne of Green** ... Miles Minter.— ... leases. Pl... graduati... busine... Est...

Clown, with ... well with ext... ed more favor... ng sho...

Realart

A Cumberland Romance, with Ma
Miles Minter.—One of the best pictu
we have run. Good business.—Geo
Owens, Opera House, Stanford, K
Neighborhood patronage.

Sweet Lavender, w
ter.—Where do you
tion than the Realar
sider this, as all of h
your patrons complin
pictures are shown.—
House, Greenfield, Ill
ronage.

**Romance of the Cumberlands**, wi
Mary Miles Minter.—Say, men, this is a
good one. Sure will satisfy 90 per cent.—
L. S. Bucher, Palace theatre, Powers-
ville, Mo.—Small town patronage.

**Nurse Marjorie**, with Mary Miles Min-
ter.—Mary Miles Minter is a favorite
with our patrons and has made more
friends here since playing this picture.
Fine.—Hoffman Bros., Happy Hour
theatre, Burke, S. D.—Neighborhood

**Eyes of the Heart**, with Mary Miles
Minter.—A splendidly pictured story, but
such themes do not go well with us. Yet
it is a Realart and our patrons did not
complain.—C. T. Metc Opera House,
Greenfield, Ill.—Small atronage.

**Anne of Green Gables**,
Miles Minter.—Packed the
one and only advertised wit
ad in paper and slides. It's
L. F. Jezenski, Eureka theatr
Nebr.

**Sweet Lavender**, with Mary Miles Min-
ter.—Good. Our patrons like Minter as
as Mary Pickford. While her pic-
s are all very similar they always
e.—Hardin Ent. Co., Odeon theatre,
n, Mo.—Neighborhood atronage.

**Judy of Rogue's Harbor**, with Mary
iles Minter.—Many patrons remarked
at this was better than **Anne of Green**
**ables.** Did a better business and
inter is big drawing for us. Big busi-
ss.—A. H. Schurr, Grant theatre, St.
arys, O.

**Judy of Rogue's Habor**, with Mary
iles Minter.—Don't miss this picture.
ill pull them in during the hot weather.
Preston Bros., Empress theatre, Rock-
ell City, Ia.—Neighborhood patronage.

**Romance**, with M
ne of the really
shown in this theat
for an all 'round, jai
attraction, here it i

**A Romance of the Cumberlands**, with
Mary Miles Minter.—Say, men, this is a
good one. Sure will satisfy 90 per cent.—
L. S. Bucher, Palace theatre, Powers-
ville, Mo.—Small town patronage.

**All Souls' Eve**, wi
ter.—Technically,
cent, and if they make
prettier productions, I have
Mary Miles Minter is
class and that is good, clea
Stick to it, Mary.—Will H. Bren.
Cozy theatre, Winchester, Ind.—
borhood patronage.

**Jenny Be Good**, with Mary Miles Min-
ter.—Another **Judy of Rogues Harbor**,
only it made more money. Big, tre-
mendous card, and Minter will
in the business.

**A Cumberland Romance**,
Miles Minter.—One of Mary's
tures. She is fast becoming
lar than the crowd.
Widaman,
Ind.

H![ornamental initial]OW do you like the sound of this? Mary Miles Minter in TILLIE! You know, Helen R. Martin's TILLIE, THE MENNONITE MAID, which in novel form has sold something like an half million copies, and which, after appearing in the Henry Miller Theatre in New York City, with Patricia Collinge as the star, had a wonderfully successful road career.

And you *know* that there isn't another screen actress whose beauty, charm and talent better equip her for this popular Pennsylvania Dutch heroine than M. M. M.!

Then there's HER WINNING WAY, Miss Minter's first picture of the coming season. It's based on the play "Ann" by Lechmere Worrall, which had its origin in Edgar Jepson's charming novel, "Ann Annington."

## MARY MILES MINTER

*The Girl with 100,000 Admirers*

Think back! Has this lovely star ever disappointed you? She has given your audiences during the past season roles as widely different as the little blind girl in EYES OF THE HEART, the child of the circus in THE LITTLE CLOWN, and the mad-cap mischief-maker in DON'T CALL ME LITTLE GIRL, and they have all been successful.

More than one candid exhibitor admitted after showing THE LITTLE CLOWN that the picture deserved Special rentals. Realart would have been justified in asking extra money on more than one of the Minter productions.

But you don't find Realart doing it, do you? As a matter of fact, Realart *can't*. Your Realart Star Franchise entitles you to every M. M. M. picture at your contract price. But, on the other hand, through a Realart Star Franchise is the *only* way you can get Minter pictures.

Mary Miles Minter will bring to your screen during the season of 1921-22 only pictures of the very highest quality, pictures that every member of every family in your community can enjoy; pictures that are packed with action and fun and the joy of youth, yet censor-proof; pictures produced from stories carrying the widest appeal; pictures that will prove profitable for you to present.

*In a series of feature dramas obtainable*
*only through the Realart Star Franchise*

REALART PICTURES

Trade Mark Reg. U. S. Pat. Of.

**Nurse Marjorie**, with Mary
ter.—A good feature with
edy. Six reels

ng **Different**, with Con
Should please anywhere. I
e exhibitors gave this picture a
cks, but can't see where they
m in this picture.—Verne Coff.
Lyric theatre, Moweaqua, Ill.—
orhood patronage.

**39 East,**
Good I find
ood —G. W
er. N H —Ne

**The**
ney.—Th
body. A w
with strong peop
please your
cess theatre, Winn

**39 East,** with Constance Binney
Good. I find the Realart service very
ood.—G W Yeaton, Ioka theatre, Ex-
N H.—Neighborhood patronage.

**The Stolen**
ney.—A nice, clean pi over big.
any theatre. Went over
Krauth, Denison theatre, Denison, Ia
Neighborhood patronage.

**The S**
ney.—V
seems t
Realart
Rhoda, I
—Neighb

**Different,** with Constance
ntertaining. Value 100 per
ish I could tell all exhibitors
e a production this is. Broke
records at 15c and 35c. Book it.
t it. Raise your admission and
ney will do the rest.—H. A. Fix, Fix's
neatorium, Shenandoah, Va.—General
patronage.

**East,** with Constance Binney.—Star
and picture went over satisfactorily.—
Giacoma Bros., Crystal theatre, Tomb-
stone, Ariz.—General patronage.

**39 East,** with Con
is a great picture.
how good it was.
admission. Capacit
prices.—A. H. Schur

**Something Different** with Const
Binney.—Constance Binney has
scored. Fine entertainment. Reala
the program this year if they ke
the stride.—Martin W Operlo, Armo.
theatre, St. Genevieve, Mo.—Neighbor-
hood patronage.

**Kiss,** with Constance Bin-
ery good. Star new here, but
o draw and please very much.
so far has been A-1.—Merle
Palace theatre, Royalton, Minn.
hborhood patro

**Susan,** with Constance Bin-
be beat for a ure of its
stance Binney a real
star some day.—L. F. Je ka
theatre, Auburn, Nebr.
patronage.

**39 East,** with C
Better than 90 per
tures. Go strong o
T. Metcalf, Opera I
—Small town patro

**39 East,** with Co
This pleased them all
ilton, Mazda theatre,
town patronage.

with Constance Binney.—A
picture. All kinds of compli-
Thanks, Realart.—F. E. Sabin,
estic theatre, Eureka, Mont.—Neigh-
orhood patronage.

with Constance Bi
the est. Brother exhi
not go wrong in putting
nry on a Realart franchis
os., Opera House, Kent
eighborhood patronage.

**Something Differe**
Binney.—A very deli
ture to put with a g
We played it with
monkey comedies.
and 25c.—A. N. Miles
Eminence, Ky.—Sma

**39 East,** with Constance Binney.—A
fine picture in every way. The star's
best to date.—P. G. Estee, Fad theatre,
Brookings, S. D.—Neighborhood patron-
age.

**Erstwhile Susan,** with Constance Bin-
ney.—Splendid.—M. P. LaBree, V. I. A.
theatre, Crescent City, Fla.—Neighbor-
hood patronage

**39 East,** with Con
Binney's best picture.
in reproduction of huma
acter as could be scre
rt.—Hardin Ent.
Mo.—Gen

**Erstwhile Susan,** wi
ney.—Extra good. St
one. All Realarts are
ness.—George Owens,
Stanford, Ky.—Neighbo

**39 EAST,** with Constanc
—Without question the best picture
this star has appeared in. Worthy
of strong exploitation, as it will
please your patrons. This is the type
of production that helps to build up
the fine family trade. Our con-
gratulations to Realart.—J. H.
Vaughan, M
Maquoketa

nce Bin-
e pro-
azda eum thea
pat- patr

**Something Different,** with Co
Binney.—This is a very good pict
the star is well liked here. Att
is not holding up on account of
of money.—Horn & Morgan, S
tre. Hay Springs, Neb.—Sm
age.

**Erstwhile Sus**
-My peop
picture.—
Alde

Bin-
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Susan
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CONSTANCE BINNEY

Scene from
ROOM AND BOARD

**Different,** with Con
good little prog
women.

ey.—**Stolen Kiss,**
stars This is a goo
Ober, Boynto are quite
General p

stance L
o averag
rama.—R
Sinto

...Susan, with Constance Bin-
...very good picture and pleased.—
Peter Krauth, Denison theatre, Denison,
Ia.—Neighborhood patronage.

39 East, with Constance ... of the best subjects we have ... turing this popular star. It will ... anywhere. Good story and well acted.

Kiss, with Constance Bin-
...ood. Star new here, but
...w and please very much.
...ar has been A-1.—Merle
... theatre, Royalton, Minn.
...d patronage.

**Something Different,** with Constance Binney.—This is a very good picture and the star is well liked here. Attendance is not holding up on account of shortage of money.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Something Different, with Constance Binney.—A good average ... good business on this one.—A. ... son, Pastime theatre, Stratford ... Neighborhood patronage.

39 East, with Constance Binney.—O... of the best. ... cannot go wrong on a Realart franchise. ... Henry ... Bros., Opera House, Kenton, O.—Neighborhood patronage.

39 East, with Constance Binney.—A fine picture in every way. The star best to date.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

39 East, with Constance ... other splendid comedy-dr... please most any audience ... Opera House, Deniso... ...hood patronage.

"DIFFERENT" (Realart) ...
...stance Binney's wreath, present-
...merican romance with locale
...in Cuba. Exciting an
artistic
...ner in
...ffectively p...
...taining ...

...e Binney.—This
...trons remarked
...stand a raise in
...use to raised
...nd theatre, St.

39 East, with Constance Binney.—A real picture. A real star. One of the best I have had in months. By all means book it and play it big.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

...ance Binney.—
...of so-called fea-
...s one boys.—C.
..., Greenfield, Ill.

...with Constance Binney.—One
...omedy dramas we've played.
Everybody liked it.—O.
...", Strand theatre, Davis, Calif.
...town patronage.

...e Binney. —
...W. L. Ham-
Kan.—Small

...ith Constance
...l program pic-
...ulling comedy.
...f the Chester
business at 10
...inence theatre,
...n patronage.

...ing Different, with Constance Binney—Entertaining. Value 100 per ... Wish I could tell all exhibitors ...ne a production this is. Broke house records at 15c and 35c. Book it. Raise your admission and ...ney will do the rest.—H. A. Fix, Fix's ...eatorium, Shenandoah, Va.—General patronage.

Binney.—
...rly perfect
...e and char-
Excellent
Odeon thea-
patronage.

Something Different with Constance Binney has again ...nney.—Constance ... Fine entertainment. Realart has scored. ...m this year if they keep up ... Martin W. Operlo, Armory ...enevieve, Mo.—Neighbor-

39 East, with Constance Binney.—One of the best comedy-dramas we ever played. Boost it big, especially ... up Miss Binney's dance, as it is one ... the best I ever saw in a picture.—

...nstance Bin-
...eased every-
. Fair busi-
...era House,
...d patronage.

...East, with Constance Binney
... picture that should
...—Faul & Overton
...hester, Ill.—N...

Erstwhile Susan, with Constance Binney.—Play this one, and you will please your people.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

PICTURE lovers have a way of speaking of some of their favorite stars with admiration, of others with awe, but of Constance Binney they always speak with *affection.*

There probably never has been more genuine enthusiasm displayed over a romantic portrayal than over the playing of Miss Binney in the big box-office production, 39 EAST. Few screen stars possess the fascinating combination of charm, good-breeding, wistful humor, and feeling for romance which so generously characterizes Miss Binney's work.

There has been just one trouble with Constance Binney productions—shortage of supply. And now this difficulty has been overcome by Miss Binney's refusal of a most flattering stage contract. She has left for the Pacific Coast to devote a full season exclusively to photodrama. Realart makes this announcement with satisfaction born of the conviction that a season given exclusively to pictures, and under the most favorable producing conditions, will place Miss Binney far in the forefront of romantic actresses.

## CONSTANCE BINNEY

*The Adorable*

Elaborate plans have been completed for Miss Binney's work during the coming season. She will be under the direction of Chester M. Franklin, who has made many of Realart's successes during the past year. Her first production will be ROOM AND BOARD, a colorful and unusual romance written by Charles E. Whittaker and Donnah Darrell.

After this will come the CASE OF BECKY, which was originally produced for the stage by David Belasco and in which Frances Starr achieved success. This stirring drama, written by Edward Locke, is the story of a girl who possessed two personalities, and is believed by many critics to afford better material for screen presentation than did Stevenson's famous "Dr. Jekyll and Mr. Hyde."

These are but samples of the sort of stories in which Miss Binney is to be starred. The best that the market affords is to be provided in a serious endeavor to widen the already large circle of admirers of this lovable young woman.

*In a series of dramas obtainable only through the Realart Star Franchise*

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

...ney.—... still telling ... Realart sure ... was. ... Hassc. Majestic ...

...onstanc... ...ealart s... ...Ioka t... ...hood p...

39 E... of the ...played. ...p Miss ...e best ...

...ith Cons... Fine pi... —L. P. ...Vis.—Ne...

Something Different, with Constance Binney.—Have seen some knocks on th... Cannot see where they find a ... delightful production th... liked the...

...layed this ... East, with ... I do not think ... picture ... ter one. ... E. Saund... Ill.—G...

Kiss, with Co...

Susan, with Constance ... Don't be afra... ...Con., Orpheum ...ghborho...

One hundred per cent
Wanda Hawley.—A
Star supported by
E. Taylor, Idle Hour
J. McBeth, Gem theatre,

...candal, with
satisfactory and
Ia.—Neighborhood patron

**Miss Hobbs,** with
This gave satisfaction
Some elaborate settings.—L.
...bee Opera House, Isabel,
...own patronage.

**Miss Hobbs,** with
Star made a hit in this cl
Be sure to book it. Business
—C. Welstead, Garden theatre,
...al.—Family patronage

**Beloved Villain,**
...y.—Very good picture
well pleased with Miss H
...pporting cast.—Peter Krauth,
House, Denison, Ia.—Neighborhood
...onage.

...da Haw
...of comedy.
...y.—Hardin
...rdin, Mo.—

**Miss Hobbs,**
The second showing
Our people liked it
about it. Don't w
C. T. Metcalf, Op
Ill.—Small town

**The Ou...**
...awley.—W
of pictures.—
theatre, Crescent City, Fla.—N
...hood patronage.

...nan, with
...nis star and
P. La Bree,

**Her First** ...ement, with Wanda
...awley.—Good program picture.—Her-
...an Blomeke, Opera House, Springfield,
...inn.—Home patronage.

**Food for Scandal,** with
...ley.—As usual, never yet a
... Realart picture. Wanda
...me to my house any time
...f, Opera House, Gree
...ll-town patronage.

**The Snob,** with Wanda H...
comedy-drama judged by our
as the best Wanda Hawley has s...
in yet. The supporting cast was excep-
tionally good.—Horn & Morgan, Star
theatre, Hay Springs, Neb.—Small town
patronage.

**The Outside Woman,** with Wanda
Hawley.—One of Wanda's best. Boost
it as a real comedy-drama of the smart
sort. Sure pleased for us.—C. T. Met-
calf, Opera House, Greenfield, Ill
Small town patronage.

**Her Beloved** ...
Hawley.—Excelle...
Pleased packed h...
Crystal theatre, Tombsto...
eral patronage.

**Miss** ...
Please...
Reala...
...atre,

...n Wanda Hawley.—A
...re. Pleased everyone.
...y is going to pull some
...nere the way this picture
...theatr.— Strombo-Nemec, Aud...
...orhood Stillwater, ...
...age.

**Food for Scandal,** with Wanda Haw-
—Six reels of good entertainment.
...u can depend upon Miss Hawley to
...liver the goods.—Mrs. Wm. Kimbro,
...reenland theatre, Greensboro, Ga.—
Small town patronage.

**The House That Jazz** ...
Wanda Hawley.—Pleased 10...
good program picture.—H...
Ideal theatre, Ithaca, Mich...
...hood patronage.

**The Snob,** with Wanda Hawley.—
Clean and wholesome. No slapstick and
a spellbinder. No matter what sort o...
an audience it will more than please. Go
...ng on this. It's there.—A. B. Ander-
...time theatre, Stratford, S. D.—
... patronage.

**First Elopement,** with
...awley.—This one a very pleas
...edy film with plenty of pep.
Hawley is becoming very ...
...with my patrons.—New Co...
...nchester, Ind.

**The Outside Woman,** with Wanda
Hawley.—One of Hawley's best and was
...vell liked.—Horn & Morgan, Star thea-
...tre, Hay Springs, Neb.—Neighborhood
patronage.

**Her First E...**
Hawley.—Very
touch and worth
advertising. Nic...
star up with
Baker, Circle the
Neighborhood patr...

**Her Beloved Villain,** with
Hawley.—Excellent high-class comedy.
Pleased packed house.—Giacoma Bros.,
Crystal theatre, Tombstone, Ariz.—Gen-
eral patronage.

**The Outside Woman,** w...
Hawley.—Good program pictu...
...rt pictures draw good here
Coffman, Lyric theatre, Mowe...
—Neighborhood patronage.

...for Scandal, with Wanda
...y.—Good comedy. Up to Realart
standard. Have had only one poor Real-
art picture, and I ha... ...ved them all.
Mi... Hawley ... —C. Wel-
... Garden ... ...a, Cal.—

**Miss Hobb...**
This is just t...
everyone likes
...ast of prominent
...ss has been
...e af...

**Beloved Villain,** with ...
...—Great. Praised by everyon...
...r keeps up this gait she w...
Business good—P...
Kenton, C...

...ure, also
...ad known
...have booked
...ys, as well as
...ure business, if
...ality where you are

...ctures
...ithout
...eased
...d big
... more
...makes
—Mrs.
...maha,

Wanda Ha...
for young ...
...age. It s...
...T. Metcalf
...ll.—Small

...ood story.
...son, Orpheum
...—Neighborh...

...g on this
...ng it, but
...it was I v...
...months ag...
...irls, in th...
you are i...

...y.—Very
...ic the...

WANDA HAWLEY

Scene from
HER FACE VALUE

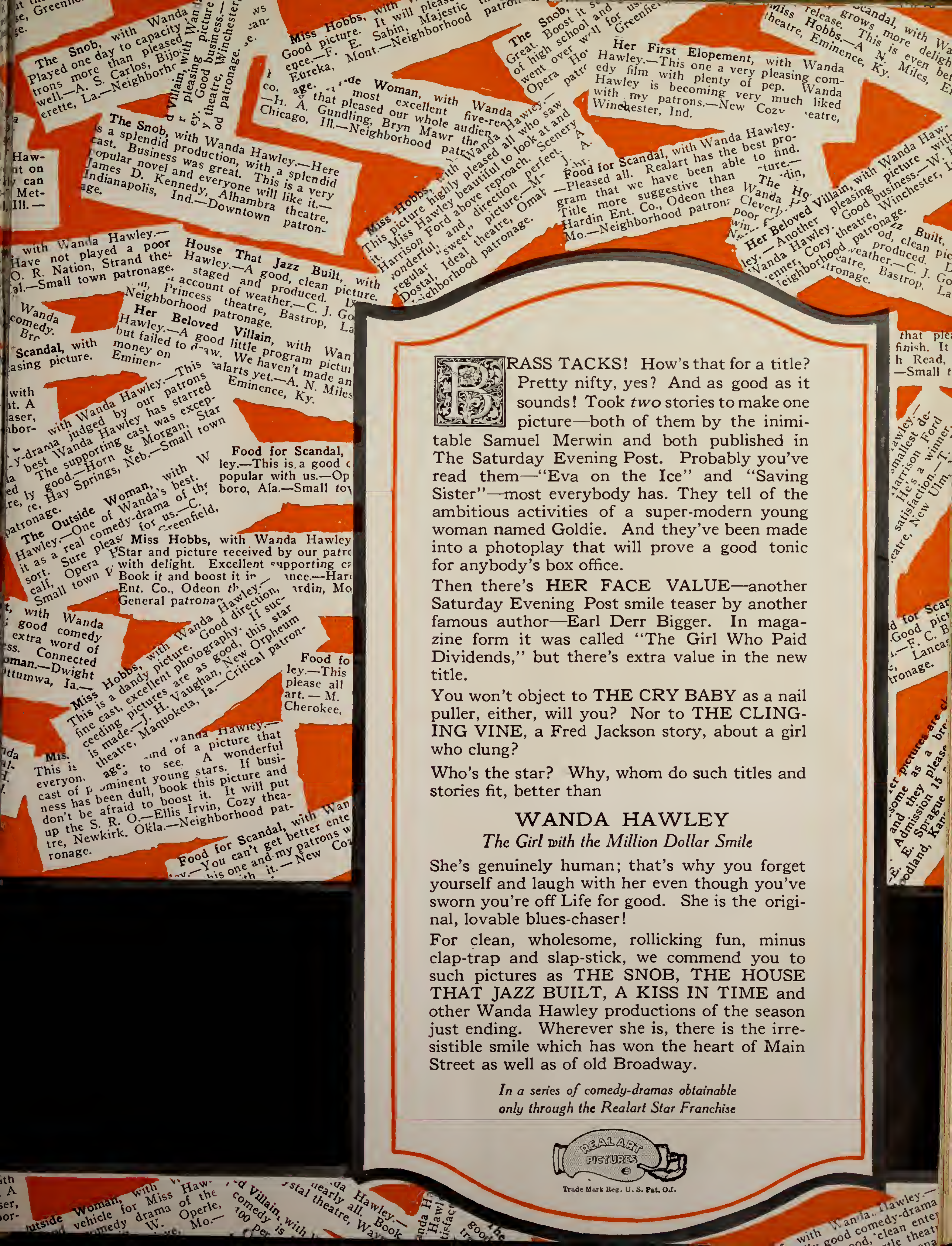
...is star has
...re which sho...
...ple patrons ...
...ng ...
...heum ...

**with**
...y good pictu...
...ully Marshall
laughs. Fair
...nd theatre,
...e.

**Woman,**
...most excell...
...pleased our
...nding, Bry...
Ill.—Neighb...

Hawley.—
comedy
good
...ea

Miss Ho...
This is a d...



**The Snob**, with Wanda Hawley.—Here is a splendid production, with a splendid cast. Business was great. This is a very popular novel and everyone will like it.—James D. Kennedy, Alhambra theatre, Indianapolis, Ind.—Downtown patronage.

**The Snob**, with Wanda Played one day to capacity trons more than pleased well.—A. S. Carlos, Bijou erette, La.—Neighborho

**Her First Elopement**, with Wanda Hawley.—This one a very pleasing comedy film with plenty of pep. Wanda Hawley is becoming very much liked with my patrons.—New Cozy eatre, Winchester, Ind.

**Food for Scandal**, with Wanda Hawley.—Pleased all. Realart has the best program that we have been able to find. Title more suggestive than Hardin Ent. Co., Odeon thea Mo.—Neighborhood patron

**Miss Hobbs**, with Wanda Hawley.—This picture highly pleased all who saw it. Miss Hawley beautiful to look at and Harrison Ford above reproach. Scenery wonderful, and direction perfect. A regular "sweet" picture. Dostal, Ideal theatre, Omah neighborhood patronage.

**Miss Hobbs**, with Good picture. It will please ence.—F. E. Sabin, Majestic Eureka, Mont.—Neighborhood patron

**The Outside Woman**, with Wanda most excellent five-reel that pleased our whole audience.—H. A. Gundling, Bryn Mawr the Chicago, Ill.—Neighborhood patr

**House That Jazz Built**, with Wanda Hawley.—A good, clean picture. Well staged and produced. account of weather.—C. J. Go Princess theatre, Bastrop, La.—Neighborhood patronage.

**Her Beloved Villain**, with Wan Hawley.—A good little program pictu but failed to draw. We haven't made an money on alarts yet.—A. N. Miles Eminence, Ky.

with Wanda Hawley.—This judged by our patrons best Wanda Hawley has starred The supporting cast was exceptional good.—Horn & Morgan, Star Hay Springs, Neb.—Small town

**Food for Scandal**, ley.—This is a good popular with us.—Op boro, Ala.—Small to

**The Outside Woman**, with Wanda Hawley.—One of Wanda's best. real comedy-drama of the Sure pleas for us.—C. Opera Greenfield, Small town

**Miss Hobbs**, with Wanda Hawley.—Star and picture received by our patr with delight. Excellent supporting ca Book it and boost it Ent. Co., Odeon th General patronage.

**Miss Hobbs**, with Wanda Hawley.—This is a dandy picture. Good direction, fine cast, excellent photography. If succeeding pictures are as good, this star is made.—J. H. Vaughan, New Orpheum theatre, Maquoketa, Ia.—Critical patronage.

Wanda Hawley.— of a picture that to see. A wonderful ominent young stars. If business has been dull, book this picture and don't be afraid to boost it. It will put up the S. R. O.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

**Food for Scandal**, with Wanda You can't get better ente this one and my patrons it.—New Co

**Food for Scandal**, with Wanda Hawley.—This please all art.—M. Cherokee,

**Her Beloved Villain**, with Wanda Hawley.—Another pleasing picture Good business.—W. Cozy theatre, Winchester, I

BRASS TACKS! How's that for a title? Pretty nifty, yes? And as good as it sounds! Took *two* stories to make one picture—both of them by the inimitable Samuel Merwin and both published in The Saturday Evening Post. Probably you've read them—"Eva on the Ice" and "Saving Sister"—most everybody has. They tell of the ambitious activities of a super-modern young woman named Goldie. And they've been made into a photoplay that will prove a good tonic for anybody's box office.

Then there's HER FACE VALUE—another Saturday Evening Post smile teaser by another famous author—Earl Derr Bigger. In magazine form it was called "The Girl Who Paid Dividends," but there's extra value in the new title.

You won't object to THE CRY BABY as a nail puller, either, will you? Nor to THE CLINGING VINE, a Fred Jackson story, about a girl who clung?

Who's the star? Why, whom do such titles and stories fit, better than

## WANDA HAWLEY

*The Girl with the Million Dollar Smile*

She's genuinely human; that's why you forget yourself and laugh with her even though you've sworn you're off Life for good. She is the original, lovable blues-chaser!

For clean, wholesome, rollicking fun, minus clap-trap and slap-stick, we commend you to such pictures as THE SNOB, THE HOUSE THAT JAZZ BUILT, A KISS IN TIME and other Wanda Hawley productions of the season just ending. Wherever she is, there is the irresistible smile which has won the heart of Main Street as well as of old Broadway.

*In a series of comedy-dramas obtainable only through the Realart Star Franchise*

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

…, with Alice Brady—
… and pleased —Peter…
…Denison theatre Denison Ia
…borhood patronage

…keeps up the …
…is truly artist…
…real actress…
…is making…
…ghtner Regen…
…Neighborhoo…

…with …
… Everyone …
…women …
…theatre M…
…atronage

You cannot go …
Read Patriot …
…mall town patr…

…this year
…s one and
…h it.—E
…lgin. Ore

…ly the b…
…d throu…
… should
… One t…
… pleasin…
… Cozy t…

…ice Bra…
…tures fr…
…ie theat…
…rhood p…

… Brady
…e so far
…—Pfeiffe…
…on, O…

…Brady—
…—Hard…
… theatr…
…atronag…

… Dark …
…ood pic…
… not su…
… Kraut…
…Neighb…

**Sinners**, with Alice Brady—A new …
here but drew us a good crowd on this
picture despite warm weather—Preston

**The Fear Market**, with Al…
—Fine picture. Realarts all good …
—W L Hamilton, Mazda theatre, A…
…den. Kan—Small town patronage

**Out of the Chorus**, …
—Have been waiting …
would fit Alice, and …
of **The Fear Marke…**
**Lantern**, **The New…**
best—A B And…
Stratford, S D…
…age

… Brady picture re…
…t and every exhib…
…as it is very, …ve,
…ses, and Alice Brady
…r—Will H Bremer,
…Vinchester, Ind

**The New York Idea**, with Ali…
—The very best picture Miss B…
made on the Realart program.
…wo-reel Harold Lloyd comedy with this
one and we had a program that was hard
to beat Drew usual Sunday and Mon…
…lay crowd—H. V Friedrich, Majestic
…heatre, …boygan, Wis—Downtown
…tron…

**The New…**
—Typical …

…irst class in every par…
…H Richardson, K of P …
…oro, N H—General pat…

**The Dark Lantern**, with Alice Brady—
A splendid picture and up to this star's
standard Will please the majority—
Smith Read, Patriot theatre, DeKalb,
Tex—Small town patr…age.

**Sinners**, with Alice Brady—A real
good program picture Best Alice has
made for Realart to date—R Ross
Riely Wigwam theatre, Oberlin, Kans—
Small town patronage

…icture was fine—
…heatre, McMinn…
…' patronage.

**The New York Idea**, with Alice Brady
—The very best picture Miss Brady has
made on the Realart program. Ran a
…wo-reel Harold Lloyd comedy with this
…ne and we had a program that was hard
…o beat Drew usual Sunday and Mon…
…ay crowds—H V Friedrich, Majestic
…heatre, Sheboygan, W…—Downtown
patronage

…be afraid to adver…
…the admission It…
…Harman, Opera …

**The New York Ide…**
—My fourth Brady p…
of the lot. Would lik…
real vehicle.—A B …
theatre Stratford, S …
patronage

**Out of the Chorus**, with Alice Brady.
—Best Brady has made for Realart. She
is again more like the Alice of old. Our
patrons complimented this one—C. T
Metcalf, Opera House, Greenfield, Ill.—
Small town patronage.

**Sinners**, with Alice Brady—This is a
much better picture than the name im…
plies But I can pull out a crowd on
this star 10 and 25c Good weather—
…A N Miles, Eminence theatre, Eminence,
Ky.

…—About the best of this …
…—J E Stocker, Myrtl…
…Mich—Neighborho…

Easily the best Alice Brad…
…leased through Realart an…
…tor should play it as …
…d One that please…
…pleasing as eve…
…ozy theatre…

ALICE BRADY

Scene from
DAWN OF THE EAST

…t of Chorus, with Alice Brady—…sc…
…ked

…n th… …s, with Alice Brady…
…good and fairly wen…

The
, this is th
, this theatre,
ime theatre,
hood patron-

. H. Beede's

picture.
t work. It
audience. It's a
Book it.—C. ;.
theatre, Enfield.

Average
ere.—W.
rlington,

ut of the **Chorus,** with Alice Brady.
erage program picture, but popular-
f star drew fair crowd.—O W. Jas-
. Strand theatre, Pecatonica, Ill.—
ll town patronage.

ut of the **Chorus,** wit
been waiting for a
Alice, and this is sure it.
**Fear Market, Sinners, The Dark**
**ern, The New York Idea,** this is the
best —A B Anderson, Pastime theatre,
Stratford. S D.—Neighborhood patr
age.

Brady.
ture that
Out

dea, with Alice Brady
cture The finished

**Sinners,** with Alice Brady. Good
regular program picture. Not so well for male and
matinees.

**Out of the**
—Better than other
Realart.—Cowan Oldham,
McMinnville, Tenn.—Neighborho
ronage.

**Realart**

**Sinners,** with Alice Brady.—Realart puts out the stuff. Alice Brady will draw here in any picture.—Joe Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**The Fear Market,** with Alice Brady.—Very good picture from beginning to end. Splendid support.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

n pictures. This
every respect.
name if it
—Jean
Cal.

**Sinners,** with Alice Brady.—Good pic-
re.—Peter Krauth, Denison theatre
nison, Ia.—Neighborhood patronag

This is a good one. This
with us.—Opera Hou
-Small town pa

**Out of the**
The best Br
Entertainm
Hardin

**Sinners,** with Alice Brady—Please
as a regular program picture—Giacoma
Bros, Crystal theatre, Tombstone, Ariz
—General patronage.
**Sinners,** with Alice Brady—A good
vehicle for this clever star Patrons well
pleased with picture—Reming & McIn-
tosh, Star theatre, Brackettville, Tex—
Neighborhood patronage

**Sinners,** with A
picture. Brady is
C Uglow, Crystal
Wis.—General patro

This p
, Dixie
eighborho

**Out of the Chorus,**
—Better than other Br
Realart.—Cowan Oldha
McMinnville, Tenn—N
ronage.

**Dark Lantern,** with Alice Brady—
te some bad comments in the
TORS HERALD we considered the
very good—Hardin Ent Co.
eatre, Hardin, Mo—General

ice Brady.
the best
Alice in a
Pastime
borhood

**The New York Idea,** with Alice Brady
—My fourth Brady picture and the best
of the lot. Would like to see Alice in a
al vehicle.—A. B. Anderson, Pastime
Stratford, S. D.—Neighborhood

ady.—A go
ople.—M. P.
Crescent City, Fla
ronage.

ib.
very
Brady
Bremer,
Ind.

**The Fear Market,** with Alice Brady—
Our experience with Realart pictures so
far is not a single bad one. If they are
able to keep up the standard they now
maintain no one need fear to book them.
—Hardin Ent. Co., Odeon theatre. Har-
din. Mo—General patronage.

**product** in photopl
photography and
eps her mo
Pierce
Ind.

**Out of t**
-The best
at Reala
os., Oper
ghborhood

Brady
joyed it.
.—E. C.
kee, Wis.-

pleased.
Sharp, Tu
Rural patro

horus, wit
picture
Company,
Neighborh

DASH—smartness—style—these are the qualities possessed by Alice Brady which make her the leading feminine matinee attraction.

And these qualities, plus the thrill and power of her emotional portrayals—plus her recognized standing as the greatest dramatic actress on the screen today—give her an advantage which it will be Realart's endeavor to capitalize during the coming season by providing the best stories yet obtained for her.

Long association with the stage—she comes of a family famous for its contributions to the theatre—has made Miss Brady a master of technique, given her poise and developed her artistry far beyond that of the average motion picture star. Season after season of success in the spoken drama testify to her superior ability as an actress and to her steadily increasing box office value.

## ALICE BRADY
*Idol of Stage and Screen*

She will make her 1921–1922 debut in **DAWN OF THE EAST**, a story of unusual interest, dramatic intensity and color, the scenes of which are laid in China. The play was written for Miss Brady by E. Lloyd Sheldon, author of innumerable successes and one of the foremost scenarists of the times. It is thrilling melodrama with a plot as remote from the ordinary as the East from the West.

Samuel Merwin is the author of one of Miss Brady's pictures—**HUSH MONEY**—in which she will be seen again in her native atmosphere of elegance and high society. It is the story of a debutante's warfare on moral issues with her father and sweetheart. Tense dramatic interest centers about the running down of a child by an automobile.

*In a series of powerful dramas obtainable only through the Realart Star Franchise*

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best Alice Brady pictu
gh Realart and every exhib
play it as it is very, very
pleases, and Alice Brady
—Will H. Bremer,
hester, Ind.

**Sinners,** with
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**The Fear Market,** with Al
This is a very good
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McAvoy never for an
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Herald.

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girl whose work gives
ng her to the highest
New York Telegram.

reen acting.—New

Miss McAvoy is, in o opinion, as
clever an actress as there is on the screen.
—New York Tribune

It seems to me that May
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New York News.

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MAY McAVOY

It seems to me that May McAvoy belongs in a constellation all her own.—*New York News.*

By far the most fascinating feature of the picture was the acting of Ma
McAvoy, a little girl whose work give
promise of bringing her to the highe
place in filmdom.—*New York Telegra*

l her star-
rk in the
d effective

May McAvoy is the young lady who, it seems, most all of motion picture New York is talking about right now.—*Photo-play.*

Miss May McAvoy, who is the star of "A Private Scandal," is a delightful little actress, with all the requisites for emotional work She has an expressive face, a pretty and well-bred manner, and a good deal of personal charm.—*New Yo American.*

She displayed k
emotional power
McAvoy is a f
—*New York*

May McAvoy does some of the finest pieces of emotional acting in screen history.—*New York Telegraph.*

Bit by bit, May McAvoy has been win
ning her individual place on the shadow
screen *Picture Classic.*

Miss McAvoy made this rôle stand out in that picture to such an extent that movie critics predicted great things for her which Realart seems willing to help her to accomplish. The new star is not only an unusually beautiful girl. She in addition to this a decided histrio ability.—*Toledo Blade.*

Miss McAvoy can act wi
that have the quiet force of
rents—*New York Herald*

Miss McAvoy can act with emotions that have the quiet force of electric currents—*New York Herald*

Miss McAvoy is a flawles
beauty who wears clothes bett
one on the screen.—*New Y*

May McAvoy, a de
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fascinating acting gi
ing her to the high
—*Fall River Globe.*

Scene from
EVERYTHING FOR SALE

McAvoy is charming
American.

Avoy gives a performa
nd moving and sou
k Tribune.

can.

May McAvoy is an artist to the tips of her fingers. Anything that she has gained in pictures has been secured by good hard work, and she is one of the few artists who came to the screen that really entitles to remain.—*"It."*

May McAvoy's performance … it will rank as one of the finest … year.—*Exhibitors' He…* work c… (Chic…

Miss McAvoy is a flawless brunette beauty who wears clothes better than any-one on the screen.—*New York Tribune.*

Again little Miss M… her public as the heroi… Scandal," at the Rivo… ing anew that charm … which made her app… signal event.—*New*

…y gives a performance that … and moving and soul-satisfy- … *York Tribune*

…ho, it … *New* … *Photo-*

an instant … to overact; —*Dramatic*

Miss May McAvoy plays with a complete understanding and with a nobility, an almost Greek feeling for tragedy, that brings the hope some Euripides of the screen may yet write for her.—*New York Herald.*

The appeal of this film lies largely in the wistful ingenue acting of May McAvoy. The girl has genuine talent.—*New York World.*

…g new and fine has happened …rld of art, and that something …ay McAvoy. There is no limit … may be expected of her.—*Los …s Times*

Bit by bit, May Mc… ning her individual pl… screen.—*Motion Picture*

…een win- the shadow …*assic.*

…n is that …ssions m… tions, mc… s not em… n intensity … electrifie… ine.—

She has justified all expectations. This first starring picture of her's only holds out more promise, but it is great promise.—*New York Globe*

…one has justified all expectations. This first starring picture of her's only h… out more promise, but it is great pro… ise.—*New York Globe*

…c ability and I think Miss … reckoned with

Again little Miss May McAvoy wins her public as the heroine of "A Private Scandal," at the Rivoli Theatre, revealing anew that charm and histrionic gift which made her appearance as Grizel a signal event.—*New York Telegram.*

…s McAvoy is a fresh blossom on …ree of this season's young actresses …*w York World.*

May McAvoy … charming as Grizel.—*Baltimore American.*

Miss McAvoy has well earned her s… honors through her work in … making such a spiritual and eff… …rmance.—*Boston Traveler*

…ons …ur-

Miss McAvoy has … ring honors through … film, making such a sp… performance.—*Boston*

…ay McAvoy's distinction is that she can act. Her facial expressions mean something; her gestures, positions, movements, are eloquent. She does not emote all over the place, but gives an intensity to her emotional scenes that electrifies them. Above all, she is genuine.—*New York Times.*

…oung act- …rld, whose …e of bring- in filmdom.

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May Mc… …ems, mos… …ork is tal… …*ay.*

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EVERYTHING FOR SALE! Do you see possibilities in that title? Can't you see 'em sizing it up on your billboards? EVERYTHING FOR SALE is the name of May McAvoy's first picture of the season 1921–22—written especially for her by Hector Turnbull. It will be a perfect emotional setting for this star's histrionic talent. Its theme is the big one of the hour—the mistaken belief that money will buy everything. Punch, pulse, pathos, poignancy, prosperity—that's EVERYTHING FOR SALE!

It is Realart's intention to present Miss McAvoy during the coming season in a series of powerful dramas which, illuminated by her brilliant acting, are going to stand out among the high lights of the year. Some of her forthcoming productions are VIRGINIA COURTSHIP, TOO MUCH WIFE, and A HAPPY ENDING.

## MAY McAVOY
*Wonder Girl*

has been given a special supervising director—Hector Turnbull—whose years of experience in pictures are full assurance that the McAvoy productions will be as nearly perfect as human endeavor can make them.

And we leave it to you, after the enthusiastic acclaim which has greeted her work in "Sentimental Tommy" and "A PRIVATE SCANDAL" to judge whether a star ever faced a more glorious season than Realart's debutante star.

Beauty. Charm. Screen presence. Genuine talent. The ability to turn a shadow on celluloid into flesh and blood before your eyes—thrilling, vibrant, real—such is the endowment which has brought stardom to May McAvoy, the nineteen-year-old actress whose brilliant work is now the talk of the picture world.

*In a series of powerful dramas obtainable only through the Realart Star Franchise*

REALART PICTURES

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…layed keen dramatic abil… …powers. In fact, I th… a factor to be r… …*merican*

Miss McAvoy made this rôle stand out in that picture to such an extent that movie critics predicted great th… her which Realart seem… her to accomplish… …nly an …

…ilestone of screen … *Post.*

…y McAvoy …e of "A P… …nd histri… Theatre, …rance as …*rk Tele…*

…d feeling.—*Bosto…*

THE exhibitor is entitled to service. This implies profitable pictures, prompt deliveries, accuracy in filling orders, instant attention to correspondence and the providing of such exploitation helps as will assist in complete attainment of the value of our product. The men whose names you see listed below are in charge of Realart's Service Stations. Their job is to see that every exhibitor is given the highest brand of Realart Service.

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| CHARLOTTE | M. W. Davis | 28 West 4th St. |
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| CINCINNATI | Mark Goldman | Film Exchange Bldg., Pioneer & Broadway |
| CLEVELAND | James B. Reilly | 200 Bangor Bldg., 942 Prospect Ave., E. |
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PRESS OF
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JESSE L.
LASKY
PRESENTS

# Cecil B. DeMille's
PRODUCTION
# "The Affairs of Anatol"

*By* Jeanie Macpherson
*Suggested by* Arthur Schnitzler's *play*
*and the paraphrase thereof by* Granville Barker
*With an all star cast including*

Wallace Reid ★ ★ Gloria Swanson
Elliott Dexter ★ ★ Bebe Daniels
Monte Blue ★ ★ Wanda Hawley
Theodore Roberts ★ ★ Agnes Ayres
Theodore Kosloff ★ ★ Polly Moran
Raymond Hatton ★ ★ Julia Faye

THE supreme box-office sensation of the twentieth century.

Never in the history of entertainment has there been such a combination of stars, director and author.

People have been talking about it for the past year.

They'll still be talking about it for the next ten.

The only way to lose money on it is—not to show it!

And that's a loss that no theatre in America can afford.

*A Paramount Picture*

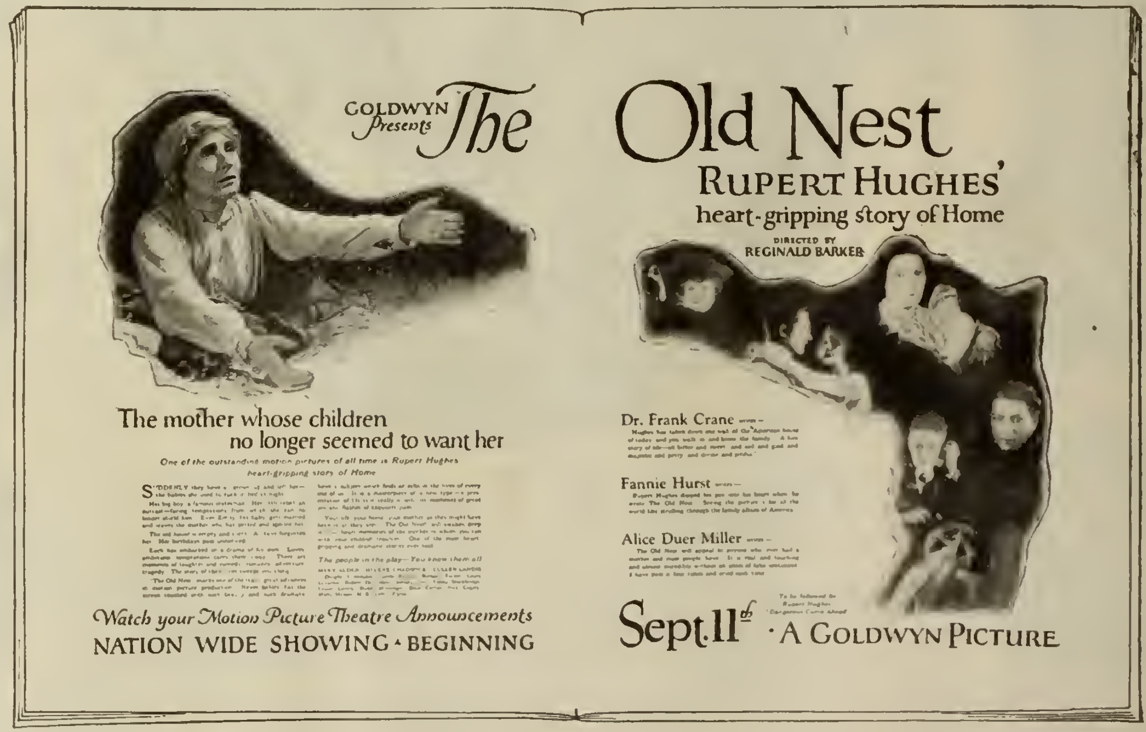
4TH ANNUAL
Paramount
WEEK
SEPTEMBER 1921

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK

4TH ANNUAL
Paramount
WEEK
SEPTEMBER 1921

Physical Culture
Cosmopolitan
PHOTOPLAY
MUNSEY
JUNE
Top-Notch
Western Story Magazine
MOVIE WEEKLY
10¢
SHADOWLAND
RED BOOK
Collier's
THE SATURDAY EVENING POST

AINSLEE'S
THE SATURDAY EVENING POST
Collier's
RED BOOK
The Literary Digest



GOLDWYN *Presents* The Old Nest

RUPERT HUGHES'
heart-gripping story of Home

DIRECTED BY
REGINALD BARKER

The mother whose children
no longer seemed to want her

*One of the outstanding motion pictures of all time is Rupert Hughes heart-gripping story of Home*

*The people in the play—You know them all*

Dr. Frank Crane writes—

Fannie Hurst writes—

Alice Duer Miller writes—

*Watch your Motion Picture Theatre Announcements*
NATION WIDE SHOWING ▲ BEGINNING

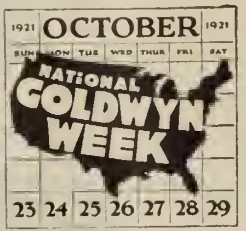
Sept. 11th · A GOLDWYN PICTURE

# The Old Nest
# Sept 11

**Every magazine that you pick up on the newsstand between September 1st and the opening of The Old Nest will have a spread about this picture.**

**Book The Old Nest for Sept. 11th. Watch**

# GOLDWYN


1921 OCTOBER 1921
SUN MON TUE WED THUR FRI SAT
NATIONAL GOLDWYN WEEK
23 24 25 26 27 28 29

American
Adventure
Smith's
Popular Magazine
People's
Short Stories
JUNGLE TREASURE A NOVEL
KINGSMEN'S BOOST
TUTTLE
Detective Story Magazine
Motion Picture
ARGOSY ALL-STORY WEEKLY
PICTURE-PLAY
Collier's
THE SATURDAY EVENING POST

The Literary Digest
GOOD HOUSEKEEPING
AINSLEE'S
American
Ring W. Lardner
Adventure
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People's
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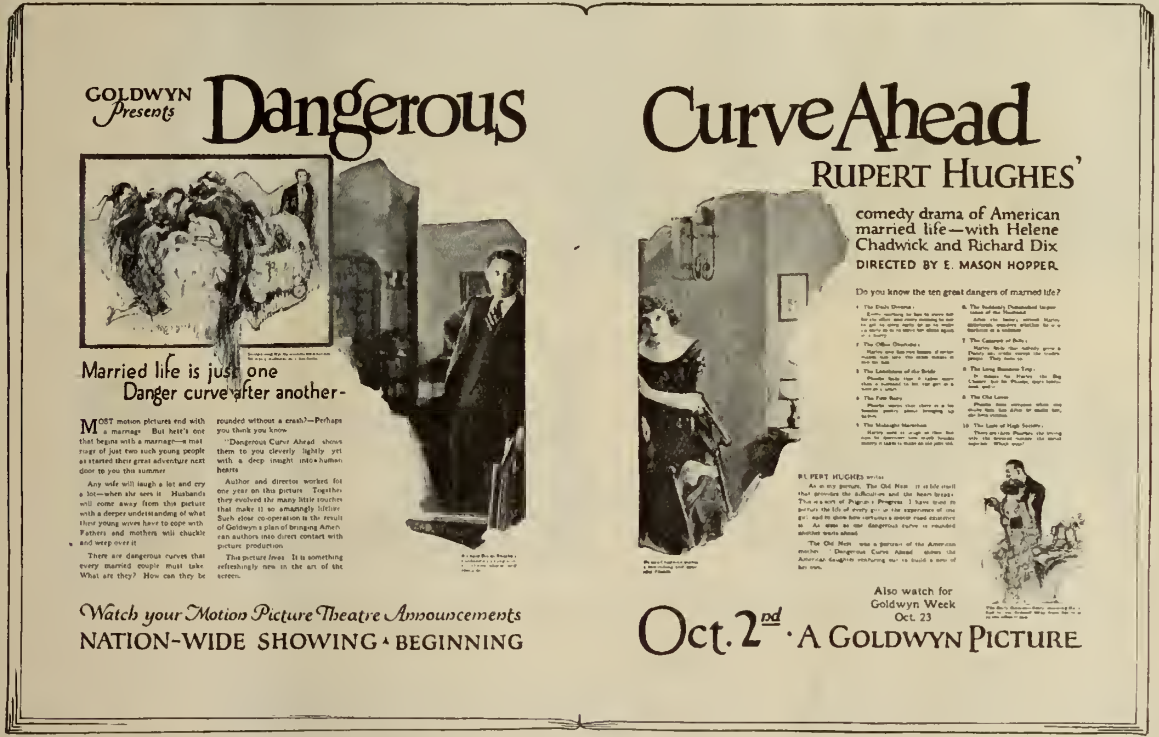
DETECTIVE STORY MAGAZINE
MOTION PICTURE


GOLDWYN *Presents* **Dangerous Curve Ahead**

RUPERT HUGHES'

comedy drama of American married life—with Helene Chadwick and Richard Dix

DIRECTED BY E. MASON HOPPER

Married life is just one Danger curve after another-

MOST motion pictures end with a marriage. But here's one that begins with a marriage—a marriage of just two such young people as started their great adventure next door to you this summer.

Any wife will laugh a lot and cry a lot—when she sees it. Husbands will come away from this picture with a deeper understanding of what their young wives have to cope with. Fathers and mothers will chuckle and weep over it.

There are dangerous curves that every married couple must take. What are they? How can they be rounded without a crash?—Perhaps you think you know.

"Dangerous Curve Ahead" shows them to you cleverly, lightly, yet with a deep insight into human hearts.

Author and director worked for one year on this picture. Together they evolved the many little touches that make it so amazingly lifelike. Such close co-operation is the result of Goldwyn's plan of bringing American authors into direct contact with picture production.

This picture *lives*. It is something refreshingly new in the art of the screen.

Do you know the ten great dangers of married life?

Also watch for Goldwyn Week Oct. 23

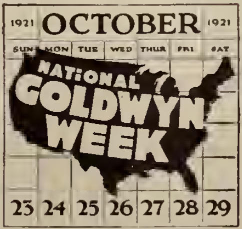
*Watch your Motion Picture Theatre Announcements*

NATION-WIDE SHOWING BEGINNING Oct. 2nd · A GOLDWYN PICTURE

# Dangerous Curve Ahead
# Oct 2

**Every magazine that you pick up on the newsstand between September 20th and the opening of Dangerous Curve Ahead will have a spread about this picture. Book Dangerous Curve Ahead for Oct. 2nd. Watch**

# GOLDWYN


1921 OCTOBER 1921
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THE SATURDAY EVENING POST
Collier's

The Literary Digest
GOOD HOUSEKEEPING
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# Harold Lloyd

*The Worlds Greatest Comedian in*

## ONE REEL COMEDIES

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with

## BEBE DANIELS AND SNUB POLLARD

You may now book Harold Lloyd in the one reel comedies in which he arrived to the undisputed position of being the world's greatest screen comedian.

These are the comedies which by their surpassing quality made the country's most successful exhibitors clamor for the bespectacled comedian in feature comedies of longer length.

These are the comedies which the exhibitors who played them agree were the greatest one reel pictures that were ever made.

With fine new prints you can now cash in on Lloyd's amazing popularity, whether you ever played them before or not.

Those now ready are "The Flirt," "All Aboard," "The Tip," "Rainbow Island," "Move On," "By the Sad Sea Waves" and "Over the Fence."

In them Lloyd is supported by Bebe Daniels and "Snub" Pollard, each of them now starring.

***There are no one reel comedies like these anywhere!***

Pathé
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*DO·YOUR·SHARE*

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REG. U.S. PAT. OFF.
**PICTURES**

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# CONWAY TEARLE

in
**ALBERT PAYSON TERHUNE'S**

# "The Fighter"

DIRECTED BY HENRY KOLKER

Watch for
"A MAN'S HOME"
FIRST OF THE
SELZNICK
SUPREME
SIX

SELZNICK PICTURES

LEWIS J. SELZNICK
presents:-

# HAZEL DAWN and BERT LYTELL
# in "The LONE WOLF"

## A HERBERT BRENON
## PRODUCTION

LOUIS JOSEPH VANCE'S
*Master Story of Mystery
and Thrills~*

Brilliantly
Revived!

*The crowning achievement of a brilliant career —*

# DOUGLAS FAIRBANKS

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# *"The Three Musketeers"*

BASED ON THAT IMMORTAL NOVEL
BY ALEXANDRE DUMAS

*Adaption, Costuming, Research under*
**EDWARD KNOBLOCK**

*Direction under*
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*Photography under*
**ARTHUR EDESON**

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YOU CAN PLAY

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MARVELOUS PRODUCTION

# "WAY DOWN EAST"

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# GEORGE ARLISS

*in*

# "DISRAELI"

*From his celebrated stage success*
*by Louis N. Parker*

*Directed by Henry Kolker*

A FILM THAT IS DESTINED TO
RANK AMONG THE FOREMOST
RELEASES OF THE SCREEN

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## "Its Praise Should Be Printed in Bold-Face Type"

What a Missouri trade paper editor thinks of "THE BLOT," Lois Weber's first production for F. B. Warrren release.

It is not often that the editorial columns of this publication are opened to the reviewing of moving picture productions, but one that the writer saw in a projection room in the Film Building Monday is worthy of more than ordinary mention. And its praise should be printed in bold face type.

"The Blot," a Lois Weber production and the initial release of the F. B. Warren Corporation, is the picture referred to. It is remarkably well produced and it contains so much human interest woven around such a simple true-to-life story that it arouses the emotions of the spectator and keeps him enthusiastically interested. And when the last flash is thrown on the screen he is left anxious for more.

It is a genuine pleasure to witness this story that has as its theme the underpaid school teacher. And so natural is the acting and so splendid the portrayal of the various characters by the well selected cast that the whole story seems a vivid reality. The heart interest contained in the home life of Professor Griggs, who earns a bare living, is strikingly appealing. And the contrast of the professor's home living with that of his neighbor, Hans Olsen, a shoemaker, is cause for much humor and pathos. Phil West, the young son of a wealthy trustee of the school, is a clean-cut young actor, and portrays wonderfully well his part. He simply wins over the audience with his grace and pleasing manner. And Amelia, the professor's daughter, is a beautiful girl. She is probably not familiar to moving picture audiences, and if she is new to the screen, she's a find.

"The Blot," aside from being a splendid interest story, far better than "Humoresque," is absolutely censor proof. And it's a big score for the moving picture industry in its battle against censorship. Lois Weber has written, directed and produced many fine productions, but "The Blot" is unquestionably her best work. It's a perfect picture.

A much better selection could not have been made by the Warren Corporation for its initial release. And if this is to serve as an example of what the exhibitor may expect of their forthcoming productions, their success is assured.

*THE REEL JOURNAL*
*Kansas City, Mo.*

# LOIS WEBER

*Producer of*
"HYPOCRITES" "SHOES"
"TO PLEASE ONE WOMAN"
"THE PRICE OF A GOOD TIME"
"WHERE ARE MY CHILDREN?"
"TOO WISE WIVES" etc.

presents

# THE BLOT

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

# "So The Exhibitors May Know!"

**GEORGE KLEINE'S**

Gigantic Cines Production

# QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Next to "The Birth Of A Nation" the most valuable motion picture property in the world. Re-edited by Doty Hobart. Art titles by Warren Newcombe.

The first big European picture ever brought to America was "Quo Vadis," from Henry Sienkiewicz's world-famed novel. This was late in 1913. It ran twenty-two weeks at the Astor Theatre, New York. It was the first picture ever shown in America at a theatrical scale of prices.

It was played as a theatrical road show attraction in the legitimate theatres booked by the powerful Klaw & Erlanger organization. And it achieved a then miraculous gross of $1,500,000. Later, handled through the Kleine exchanges, it grossed $750,000 more in the picture houses of the nation.

As released through F. B. Warren Corporation it is completely re-edited, re-titled, rearranged into six magnificent and stirring reels. It is still the great super-picture of the European producers. Look at these amazing records of legitimate bookings in 1913.

| *Theatre* | *City* | *No. Weeks Run* |
|---|---|---|
| Astor | New York | 22 |
| Alhambra | “ “ | 2 |
| Bronx | “ “ | 3 |
| Teller's | Brooklyn | 6 |
| Majestic | “ | 5 |
| Majestic | Buffalo | 4 |
| Majestic | Syracuse | 9 |
| Lyceum | Paterson, N. J. | 4 |
| Newark | Newark, N. J. | 3 |
| Apollo | Atlantic City | 2 |
| Savoy | Asbury Park | 2 |
| Academy | Baltimore | 11 |
| Tremont | Boston | 13 |
| Garrick | Philadelphia | 14 |
| Nixon | Pittsburg | 5 |
| Keith's | Cleveland | 6 |
| Hartman | Columbus | 2 |
| McVickers | Chicago | 8 |
| Whitney | “ | 5 |
| Victoria | “ | 4 |
| Imperial | “ | 4 |
| Opera House | Detroit | 4 |
| Mason | Los Angeles | 4 |
| Columbia | San Francisco | 3 |
| McDonough | Oakland | 2 |
| Shubert | Kansas City | 2 |
| Olympic | St. Louis | 2 |
| Broadway | Denver | 2 |
| Princess | Toronto | 2 |
| His Majesty's | Montreal | 2 |
| Opera House | Providence | 2 |
| Grand | Atlanta | 2 |
| Tulane | New Orleans | 2 |
| Crescent | “ “ | 2 |
| Keith's | Cincinnati | 1 |
| Music Hall | “ | 2 |

New prints, magnificent new lithographs by Otis. New lobby displays in colors by Ullman. Exploited on a tremendous scale by the most aggressive sales organization in the motion picture industry.

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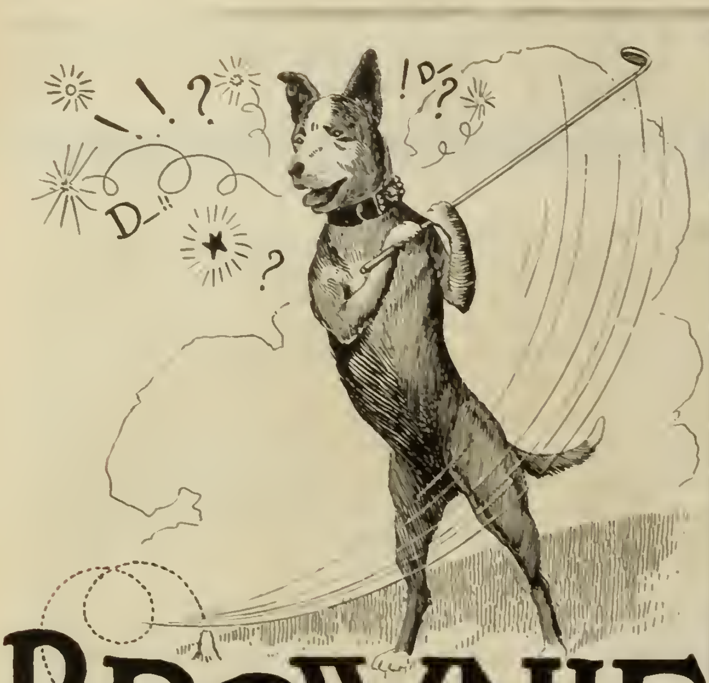

# BROWNIE

IN HIS MERRY BLUES-CHASER

## "Golfing"

### Don't Miss One Word of This!

WRITES George Fischer, Woodlawn Theatre, Chicago, Ill.: "Never in the history of this theatre have we received such favorable comments as on 'SOCIETY DOGS'. So pleased and impressed were we that we have set in the next BROWNIE Comedy, 'GOLFING', for a week's run. IT IS OUR INTENTION TO GIVE THIS AS PROMINENT A PLACE IN OUR PUBLICITY AS WE DO THE BIG FEATURE."

*Don't forget to show 'em*

"Alfalfa Love"

"Brownie's Little Venus"

## Century Comedies

ONE BIG CLEAN LAUGH EVERY WEEK IN THE YEAR

RELEASED THRU UNIVERSAL

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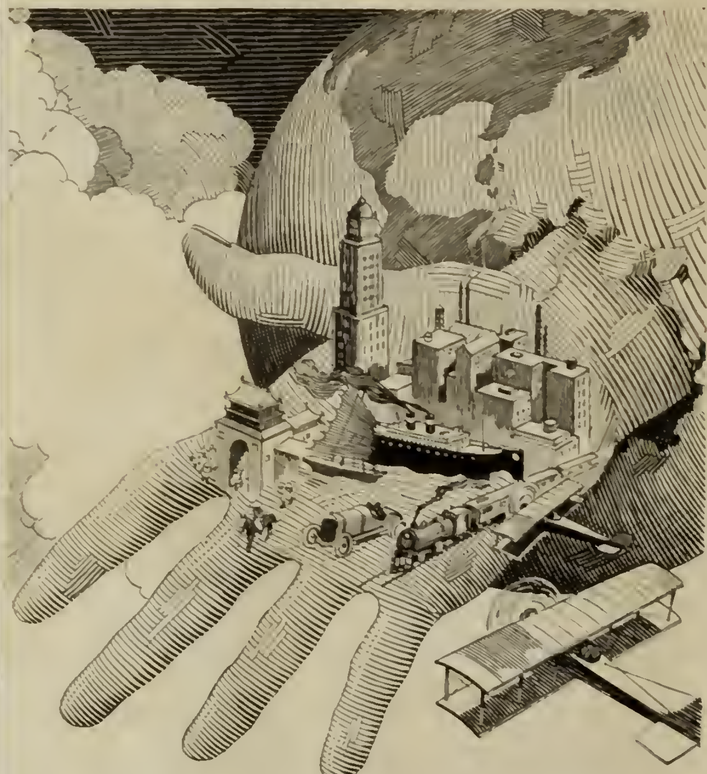
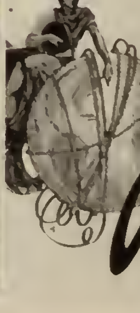


# All Yours!

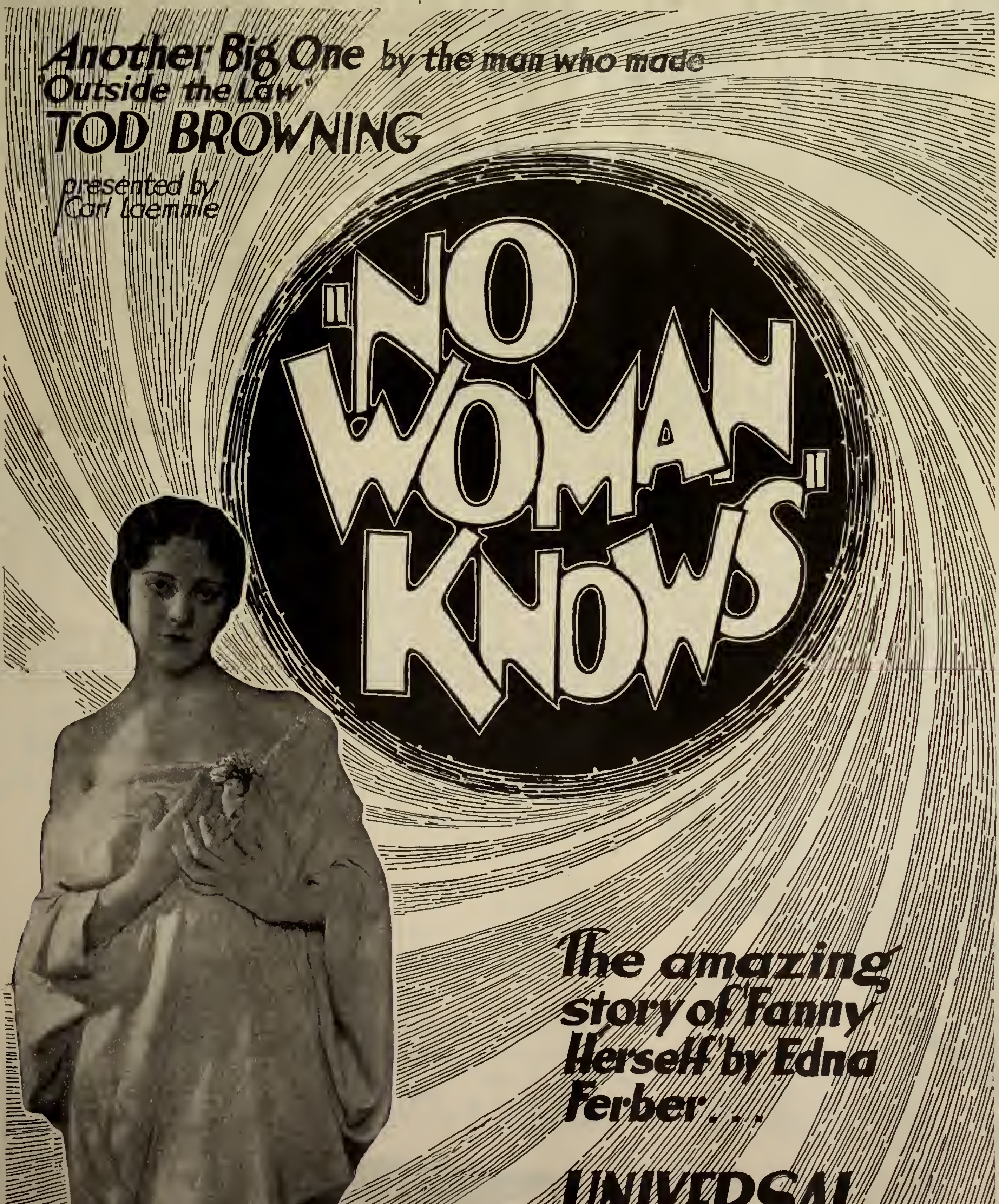
TO bring world events to your screen twice a week is a big accomplishment for any news reel; to bring those events to your screen FIRST is a **great** accomplishment. Being first is International's regular job. International's scoops are not accidental. International has been scooping competitors for some time. International is doing it now. International will continue to do it—**and at no extra cost.**



## International News

THE WORLD BEFORE YOUR EYES.

ALWAYS FIRST
NO EXTRA COST FOR BIG EVENTS
REAL LIFE DRAMA AT A FRACTION OF THE COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL



**Another Big One** by the man who made "Outside the Law"

**TOD BROWNING**

presented by
Carl Laemmle

# "NO WOMAN KNOWS"

**The amazing story of "Fanny Herself" by Edna Ferber . . .**

**UNIVERSAL JEWEL**

# *An Opportunity for*
# STATE RIGHTS MEN!
# *If You Act Quick!*

**Not in years have such top notch stars—such all-star casts—such quality productions with big selling possibilities—been offered the state rights field.**

MARJORIE RAMBEAU

## 8 Big Subjects
*featuring*
## MARJORIE RAMBEAU
## *and* NANCE O'NEIL

Eight recreated Features—adapted from proven successes. All newly titled, newly edited American 10-Point Prints. Backed by complete new line of advertising accessories. Paper: Ones, threes and sixes. Lobby photos, press sheets, etc.

**6 MARJORIE RAMBEAU FEATURES**

**ON HER HONOR**
Adapted from "The Dazzling Miss Davison"

**FIDELITY**
Adapted from "The Mirror"

**SHE PAID**
Adapted from "The Debt"

**HOW A WOMAN LOVES**
Adapted from "The Greater Woman"

**FORBIDDEN LOVE**
Adapted from "Mary Moreland"

**MOTHER OF SONS**
Adapted from "Motherhood"

**1 NANCE O'NEIL FEATURE**

**THE CASE OF MRS. BALFAME**
Adapted from "Mrs. Balfame"
By Gertrude Atherton

**1 LINDA (Mrs. D. W.) GRIFFITH-CREIGHTON HALE PRODUCTION**

**THE DEPTHS OF NEW YORK**
Adapted from "Charity"

Appearing in the supporting casts are such celebrated players as AGNES AYRES, ROBERT ELLIOTT, ZENA KEEFE, CREIGHTON HALE, SHELDON LEWIS, LINDA GRIFFITH and many others of note.

Some territory has already been closed. Applications being considered in order of receipt. Get **yours** in quick if you want consideration. Wire **today** territory you want. Don't delay—Act!

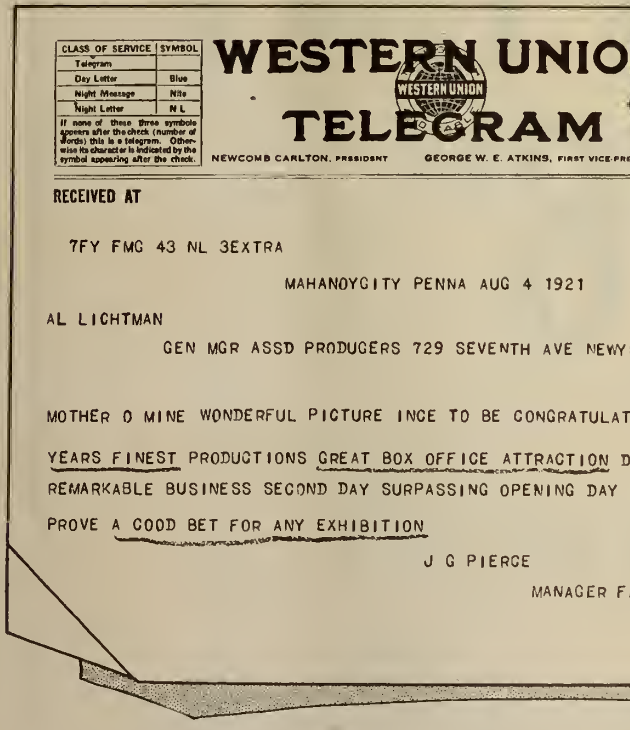
NANCE O'NEIL

# WIRE!!

FRANK POWELL PRODUCING CORP.
410 Tenth Street, MILWAUKEE, WIS.

# "A good bet for any exhibitor"

J.G.Pierce mgr. Family Theatre
Mahanoy City Pa.



| CLASS OF SERVICE | SYMBOL |
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| Telegram | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

7FY FMG 43 NL 3EXTRA

MAHANOYCITY PENNA AUG 4 1921

AL LICHTMAN
GEN MGR ASSD PRODUCERS 729 SEVENTH AVE NEWYORK N Y

MOTHER O MINE WONDERFUL PICTURE INCE TO BE CONGRATULATED FOR ONE OF THE YEARS FINEST PRODUCTIONS GREAT BOX OFFICE ATTRACTION DESPITE HOT WEATHER REMARKABLE BUSINESS SECOND DAY SURPASSING OPENING DAY THIS ONE SHOULD PROVE A GOOD BET FOR ANY EXHIBITION

J G PIERCE
MANAGER FAMILY THEATRE
819A

Exhibitors and newspaper critics from coast to coast acclaim —

Thomas H. Ince's
Smashing Drama

# "MOTHER O' MINE"

The season's finest production!

**ASSOCIATED PRODUCERS INC.**
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

*The Greatest American Motion Picture Epic*

# "THE SPIRIT OF '76"

**Author and Director, Robert Goldstein**

## ANNOUNCEMENT

This Attraction will be booked exclusively as Road show. Playing only the Best Theatres at Advanced Prices.

***Booking Arrangements Now Being Made***

***Communicate***

**ALL AMERICAN PHOTO PLAYS, Inc.**

**20 West 45th Street - - NEW YORK CITY**

# WILLIAM FOX
*Announces*

# *The* PROGRAM *for* PROSPERITY

Season
1921
1922

*To attract and hold profitable patronage, especially during the coming season, all theatres must have Great Pictures;— let the following pages be your guiding star.*

# SPECIAL SUPER-FEATURES

IN the Special Super-Features which have been designed by William Fox for distribution during the Season 1921-1922, Exhibitors will find one of the greatest opportunities ever offered for bookings which attract and maintain profitable patronage. These specials, twelve in number, will be sold individually, upon their merits. The group, comprising those pictures listed on this and the opposite page, and three others to be announced, embraces the greatest box-office attractions ever offered for the direct booking of motion picture theatres.

## OVER THE HILL

*A drama of Love Divine*

*Direct from one year run in New York*

By WILL CARLETON Directed by HARRY MILLARDE

Adapted for the screen by Paul H. Sloane

## A VIRGIN PARADISE

*Story of the jungle and civilized hypocrisy*

By Hiram Percy Maxim

Directed by J. SEARLE DAWLEY

## A CONNECTICUT YANKEE
## IN KING ARTHUR'S COURT

*MARK TWAIN'S Greatest Comedy*

Staged by EMMETT J. FLYNN

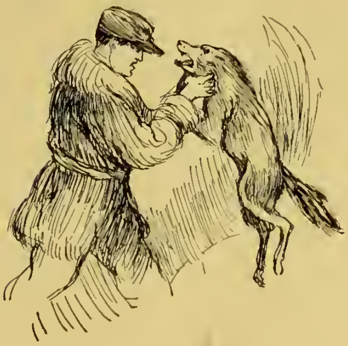
## THUNDERCLAP

*The greatest race-track drama ever staged*

Scenario by Paul H. Sloane

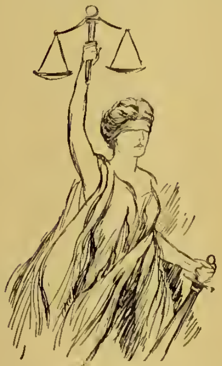
Directed by RICHARD STANTON

## SPECIAL SUPER-FEATURES



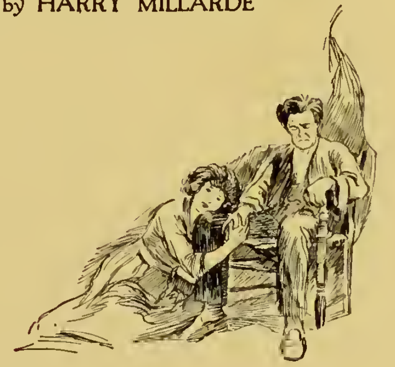
## SHAME

Story by Emmett J. Flynn and Bernard McConville
Staged by EMMETT J. FLYNN



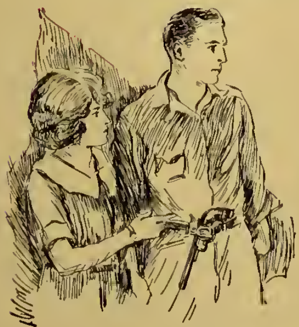
## PERJURY

By Ruth Comfort Mitchell Scenario by Mary Murillo
Directed by HARRY MILLARDE



## FOOTFALLS

*A new type of cinedrama—Faith, Hope and Charity*
Story by Wilbur Daniel Steel
Staged by CHARLES J. BRABIN



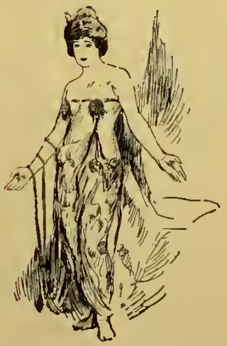
ZANE GREY'S

## THE LAST TRAIL

*A Western Story*
Staged by EMMETT J. FLYNN

## QUEEN of SHEBA

*Gigantic spectacle, and story of the world's greatest love*
Story by Virginia Tracy
Directed by J. GORDON EDWARDS



PICTURES OF HIGHEST EXCELLENCE ARE NOW IN PRODUCTION IN FOX STUDIOS IN LOS ANGELES, NEW YORK AND ROME, ITALY

LOS ANGELES

# FOX STARS

THE New Season finds Fox Film Corporation equipped as never before to furnish the Exhibitors with star productions of highest calibre. Fox stars and Fox star pictures are today on a higher plane than ever, and assure for the coming season an unmatched program of box-office attractions.

**WILLIAM FARNUM** enjoys unique distinction among the favorites of the screen. He has passed from comedy to drama, from romance to realism with equal charm; and always with a host of admirers awaiting his next appearance. During 1921-1922—his seventh successive season with Fox Film Corporation—he will be presented in four new productions, the titles of which will be duly announced.

**BUCK JONES!** Those who have played his pictures during the past season know how strong a hit he has scored. His genial good nature and clean, breezy type of manhood have made him a strong favorite. "To a Finish" is the first of the Buck Jones series of about eight

**SHIRLEY MASON** has won a sure place in the hearts of picture patrons everywhere, and has taken her place as one of the really popular stars, with an ever-increasing following. Approximately eight Shirley Mason pictures will be released, "Ever Since Eve," by Joseph Ernest Peat coming first, followed by "Queenie," by Wilbur Finley Fauley.

**WILLIAM RUSSELL** has shown himself to be equally at home whether depicting the out-of-door type of character or the more cultured drawing-room hero. His first two releases of the new season present a Western drama, "Singing River," followed by Victor Bridges widely-read romantic drama, "The Lady From Longacre.", Eight Russell pictures may be expected.

# And FOX PRODUCTIONS for 1921-1922

TOM MIX! Never has a picture star enjoyed so sure a hold on the hearts of his admirers. With the wonderful record of never having made a failure Tom Mix enters the new season splendidly equipped; he will make eight new productions, the first of which is "The Night Horsemen," a sequel to his success of last season, "The Untamed."

PEARL WHITE'S name and features are known from one end of the globe to the other—there is, indeed, no personality so well known everywhere to followers of the screen. During the coming season Miss White will be seen in plays well suited to her vivid personality, a series of about five.

DUSTIN FARNUM a favorite on former Fox release schedules—returns to the fold in the season now at hand. Acceding to demands from all quarters, William Fox has re-engaged this popular romantic actor, and will present him in a series of about six photoplays during the season. The first of these is "The Primal Law."

JOHN GILBERT takes rank among Fox stars by reason of the excellence of his work. Perhaps no better example of this need be cited than his brilliant performance as David Fielding in "Shame," which was generously praised by the press of New York. His first star picture is "Gleam O' Dawn," by Arthur Goodrich; he will make approximately eight

# 20TH CENTURY PICTURES

20TH CENTURY Pictures have won their way to enormous popularity. There will be twenty-six of these sure-fire box-office boosters in the new season, with such proven favorites as Eileen Percy, Edna Murphy and Johnnie Walker, Barbara Bedford and others, seen in clean, wholesome entertainment.

## Clyde Cook SPECIAL Comedies

CLYDE COOK [illegible]

## Al St John Comedies

[illegible]

## William Fox
# Sunshine Comedies

WILLIAM FOX SUNSHINE COMEDIES are so firmly established in the favor of both those who exhibit motion pictures and those who form their audiences that they have become a staple and integral part of the motion picture entertainment of the world. Sunshine Comedies are today admittedly superior to the Sunshine Comedies which won instant approval upon their first appearance several years ago. During the coming year twenty-six will be released, one every other week.

MIGHTIEST OF ALL

THE business of gathering and presenting through the medium of motion pictures the news of the world is an undertaking in which equipment, far-reaching establishment, unlimited command of talent and unstinted expenditure are absolutely necessary. The wonderful growth to a position of pre-eminence of FOX NEWS during the year and a half since this news reel was established may be understood in the light of these considerations. FOX NEWS is today an asset which no theatre mindful of the service due its patrons can do without. Its supremacy during the coming season is already foreshadowed by its past performances.

# Fox News

# Mutt & Jeff

THAT famous pair, the creations of Cartoonist Bud Fisher, Mutt & Jeff, have become as familiar figures in the world as ever did the characters of Charles Dickens, Victor Hugo or any other of the world's famous personalities. Who does not know his Mutt & Jeff? A paper bundle of Mutt & Jeff cartoons will be issued weekly, in five hundred foot lengths during the new season.

## BRANCHES, FOX FILM CORPORATION, UNITED STATES AND CANADA

ALBANY, N. Y.
46 Orange Street
ATLANTA, GA.
111 Walton Street
BOSTON, MASS.
54 Piedmont Street
BUFFALO, N. Y.
209 Franklin Street
BUTTE, MONTANA
129 West Broadway
CHICAGO, ILL.
910 So. Wabash Avenue
CINCINNATI, OHIO
514 Elm Street
CLEVELAND, OHIO
Payne Ave. East 21st Street
DALLAS, TEXAS
1907 Commerce Street
DENVER, COLO.
1442 Welton Street
DETROIT, MICH.
Mack Building
INDIANAPOLIS, IND.
232 No. Illinois Street
KANSAS CITY, MO
928 Main Street
LOS ANGELES, CALIF.
914 So. Olive Street
MINNEAPOLIS, MINN
608 First Avenue, No
NEW ORLEANS, LA
725 Poydras Street
NEW YORK CITY, N. Y.
130 West 46th Street
OKLAHOMA CITY, OKLA.
7-9 So. Walker Street
OMAHA, NEBR.
1415 Harney Street
PHILADELPHIA, PA.
1315 Vine Street
PITTSBURGH, PA.
121 Fourth Avenue
SALT LAKE CITY, UTAH
46 Exchange Place
SAN FRANCISCO, CALIF.
243 Golden Gate Avenue
SEATTLE, WASH.
2008 Third Avenue
ST. LOUIS, MO.
3632 Olive Street
WASHINGTON, D. C.
305 Ninth Street, N. W.

*CANADA*

FOX FILM CORPORATION, LTD.
TORONTO, ONTARIO
21 Dundas Street, East
MONTREAL, QUEBEC
322 St. Catherine Street
ST. JOHN, NEW BRUNSWICK
162 Union Street
WINNIPEG, MANITOBA
48 Aikens Building
CALGARY, ALBERTA
9 Princess Theatre Building
VANCOUVER, BRITISH COLUMBIA
Leigh Spencer Building

*BRANCHES AND AGENCIES IN EVERY CIVILIZED COUNTRY IN THE WORLD*

## *WILLIAM FOX*

*presents*

during the Season 1921-1922
the following productions

in approximately the numbers listed

| | |
|---|---|
| Special Super-Features | 12 |
| William Farnum pictures | 4 |
| Tom Mix pictures | 8 |
| Dustin Farnum pictures | 6 |
| Pearl White pictures | 5 |
| Buck Jones pictures | 8 |
| Shirley Mason pictures | 8 |
| William Russell pictures | 8 |
| John Gilbert pictures | 8 |
| 20th Century pictures | 26 |
| Clyde Cook Special Comedies | 8 |
| Al St. John Comedies | 8 |
| Sunshine Comedies | 26 |
| Fox News, editions | 104 |
| Mutt & Jeff releases | 52 |
| Grand Total | 291 |

FOX FILM CORPORATION
William Fox, President
WEST 55th STREET NEW YORK, U. S. A.

"Every Arrow Picture
is a Sure-Shot Success."

W. E. Shallenberger,
President

The record of
ARROW
is without a
parallel in
the field of
motion pictures.

The exhibitor
who shows
ARROW
Pictures is always
certain of
pleased patrons
and big box-office
success.

# The Independent Field—and Why ARROW Leads It

The exhibitor who would build substantial, permanent patronage, instinctively turns to the independent field for his productions.

Why?

Because the independent picture is produced, sold and priced to the exhibitor strictly on its merit.

—And ARROW leads the independent field because of the rigid standards it has set for dramatic quality, photography, and all 'round box-office possibilities.

Every ARROW Picture is a sure-shot success.

ARROW FILM CORPORATION
220 West 42nd Street New York City

Big ARROW announcements on the following pages

"Watch ARROW Announcements and Reap Box-Office Success."

W. E. Shallenberger,
President

# FOUR SPECIAL JAMES OLIVER CURWOOD PRODUCTIONS

PRODUCED BY PINE TREE PICTURES INC.

## Each One Produced With More Than the Usual Care

## Specially Produced for the INDEPENDENT MARKET

Distributed Through Independent Exchanges Exclusively for

**ARROW FILM CORPORATION**

*Distributors for*
UNITED KINGDOM INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street London, England

ARROW PICTURES
INDEPENDENT

To You Who Have Shown CURWOOD Productions This Mere Announcement Is Enough.

To You Who Haven't, Let Us Say That a CURWOOD Production Smashes All Records.

CURWOOD Has More Than Five Million Magazine Readers and Ten Million Picture Fans.

"ARROW stands for Best in Pictures
to-day - to-morrow - ALWAYS"

W. E. Shallenberger,
President

ARROW PICTURES
INDEPENDENT

SCENES FROM

# God's Country and the Law

The first of the

## Arrow-Curwood Specials

JAMES OLIVER CURWOOD

## 6 Big Reels

### God's Country and the Law

Directed by Sidney Olcott

"It bears the unmistakable stamp of Curwood—a mark that stands for the acme of entertainment in motion pictures."

—*San Francisco Call-Post*

The next page gives more ARROW pointers

"Book ARROW Pictures and Watch Your Receipts Pile Up"

W. E. Shallenberger,
President

Every Time
You Show an
ARROW
Picture, You
Take a Firm
Step Toward
Independence

Your Nearest
Independent
Exchange Can
Get Any
ARROW
Picture You
Want . . . . .

# INDEPENDENCE

## —It had to come. We knew it. And ARROW has grown up with the movement.

Independent pictures mean independent exhibitors. Thanks to ARROW Pictures, the independent exhibitor can select his own subjects as he wants them—as he feels they will please his patrons. No ifs, ands or buts. No domination. No. Nothing but the best in pictures at prices which the exhibitor can afford and which leave a handsome profit.

Every ARROW Picture is an independent picture and is distributed through your best independent exchange.

It will pay you well—and it will please your patrons—to feature ARROW PICTURES. Each is highest class. Each is 100% a capacity picture. Our years of experience in judging pictures are your big protection. Fair dealing and genuine service. Every help for exhibitors.

Yours for Independence

ARROW FILM CORPORATION
220 West 42nd Street New York City

# FOUR OF A KIND

## A Winning Hand for Independent Exhibitors

## September R-C Releases

REG. U.S. PAT. OFF.
R-C PICTURES

Exhibitors at the Minneapolis Convention designated September as Independence Month. They resolved to show independent productions in that month. In accord with that spirit we are releasing four splendid independent R-C Pictures for September.

In order to provide all independent exhibitors with productions of quality and merit, we are releasing one new production each week during September—Independence Month. They are Independent Pictures.

SESSUE HAYAKAWA

### "Where Lights Are Low"

A gripping drama of love in a palace garden and in Chinatown's mysterious caverns — Love that gave a prince power to fight for peace and happiness.

Directed by Colin Campbell

Released Sept. 4

PAULINE FREDERICK

### "The Sting of the Lash"

The hissing lash fell over his quivering shoulders and it made a man of him! The strangest love-story ever told on the screen, by the queen of drama.

Directed by Henry King

Released Sept. 11

WALSH-FIELDING PRODUCTION

### "Shams of Society"

Behind Society's glitter is the sordid poverty of wives of rich husbands. A strange drama of life with tragedy lurking near—and an amazing climax.

Directed by Thomas B. Walsh

Released Sept. 18

A GASNIER PRODUCTION

### "A Wife's Awakening"

He would have made his wife a cat's-paw for his shady deals—but her eyes were opened in time to see his crooked soul in all its petty cowardice.

Directed by Gasnier

Released Sept. 25

## R-C Pictures Corporation

723 Seventh Avenue New York City

# 1178
# GAIN

The exhibitor interest in this publication is evidenced in the figures ABOVE.

It represents the increase in exhibitor circulation for the last 6 months. It is an A.B.C. statement—not an unsupported claim. The gain in the other occupational classifications has been equally satisfactory.

Just think—1178 more exhibitors reading Moving Picture World today than 6 months ago.

*FIRST IN CHARACTER—FIRST IN INFLUENCE*
*FIRST IN CIRCULATION*

MOVING PICTURE
World

ARTHUR JAMES
*Editor-in-Chief*

AUGUST 27
1921

# *A Censor of Censorship*

CENSORSHIP in walking its peculiar paths has had defense and opposition. Those who had thought that censorship was the cure for the faults and the mistakes of the screen are still to be counted as uninformed. Those who oppose censorship will be interested in and vitally concerned with the definite report of a clergyman and a censor, a man who for five years served on the Seattle city board of censors, on the real results and the actual value of censorship in benefiting the public.

These are the printed words of the Rev. Dr. Sydney Strong to the people of Melbourne, Australia, and as an example of frank statement to be quoted from now forth they certainly are important:

"There are only two things I wish to point out, as the result of my experience, which seem to have been overlooked in all discussion that has come under my notice—

"First, the responsibility of the managers. We found them to be quite on a level with other business men in point of taste, character, reasonableness, etc. They are very sensitive to the demands of the public. They naturally cater for the public taste. If the public, therefore, or any portion of the public, objects to a particular film or to any style of film, the quickest way to get action is to go direct to the manager. Those people who on seeing a film go straight to the box office and register their objections will cause the manager to see matters in a new light more effectively than any action by a censorship board or by resolutions fired at long range by people who rarely attend the entertainments.

"We found the managers reasonable men, who would, however, take notice of action that affected the public, whose money passed through their cash registers. My suggestion here is that objectors *go direct to the managers with their objections if they wish action to be taken.*

"Secondly, the responsibility of parents. Parents must accept the responsibility as to where their children go. To put it upon a censorship board is to shirk their own just responsibility, and the only responsibility capable of properly protecting their children.

"The chief objection to any censorship by a board is that parents are thus relieved in their own consciences—do not accept the trust reposed in them, and thus deprive the public of its best censorship—that of the parents.

"My experience has led me to the conclusion that apart from a customs censorship—like the Federal censorship in Australia—*local* and *state censorship boards actually increase the evils* connected with motion pictures. A dual censorship would divide the authority, and therefore the responsibility.

"My belief is that the highest moral standards will be attained as far as possible—by *putting motion pictures in the same category with newspapers.* Newspapers are far from perfect and satisfactory. I have seen some that personally I should like to have prohibited. But a free press, guarded by several regulations covering libel, decency, etc., and by the general good taste and demands of the community, seems to work out most satisfactorily."

Could any argument against censorship be stronger?

Arthur James

# Paul Cromelin Answers Eastman

## *Calls Attention to Statements of Raw Stock Manufacturer and Shows That Tariff Will Yield Revenue to—Eastman*

PAUL CROMELIN, president and general manager of the Inter-Ocean Film Corporation, addresses the following important communication to Moving Picture World in answer to the published statement of George Eastman on the import tax controversy. It is so vital to the trade that we reprint it in its entirety. Mr. Cromelin writes as follows:

Editor, Moving Picture World.

My attention has been called to Mr. George Eastman's letter addressed to you, dated Rochester, N. Y., July 29, 1921, and published on page 686 of your issue of August 13, in relation to the proposed tariff on raw motion picture film contained in the House Bill now before the Finance Committee of the Senate. This letter contains so many misstatements that in the interest of fair play and accuracy I am taking the liberty of replying to same.

1. Mr. Eastman says: "From the fall of 1914 into the fall of 1918, or even later, practically all foreign-made motion picture film was kept out of the American market. No possible tariff could equal the embargo of the War Conditions."

The facts are to the contrary as disclosed by the official reports of the Department of Commerce that during the war years we imported raw stock to the extent of approximately 260,000,000 feet. The figures are as follows: 1914, 44,717,323; 1915, 61,402,312; 1916, 58,490,288; 1917, 52,294,075; 1918, 47,368,133.

The first year after the war our imports fell to less than one-third of the average importations for the war years, the total importations being 13,746,502 feet. In the year 1920 they rose to 99,828,532 feet. All of this raw film was imported free of duty and during these years, notwithstanding the very large quantity imported duty free, the Eastman Company managed to successfully hold its own and to pay such huge dividends and pile up excess profits to such an extent that it deserves no special encomiums because it did not increase its prices. Its profits were already so large that had they been further added to by increasing prices, by far the largest portion of these additional profits would have had to go to the United States Government in further excess profits taxes.

2. Mr. Eastman makes much ado about the horrible bugaboo of the so-called German Chemical and Dye Trust. We have had much in the papers lately about this concern, which is being attacked on all sides in an effort to create and perpetuate monopolies in this country. The Eastman Company has very successfully competed in the past regardless of the business in motion picture raw stock done by the German Agfa Company. It is interesting to observe that the wartime imports of raw stock were not of German material and that of the approximately 100,000,000 feet imported in the year 1920, not one foot was film of German manufacture or origin.

3. Mr. Eastman says: "The assertion has been made that foreign-made film is coated upon American made celluloid" and then adds, "This is untrue." Mr. Eastman knows very well that all of the product of one of the most important sources of supply other than Eastman, the Gevaert Company of Antwerp, Belgium, is made upon American-made celluloid. He knows that this has to be purchased here, shipped to Belgium, treated and sensitized there and returned here. With this terrific handicap added, it has to be sold in competition with Eastman product. He knows that if a 20 per cent. ad valorem duty based on American valuations is added to their present costs, Gevaert raw film will be driven off this market and a real, serious, growing competitor gotten rid of.

Mr. Eastman knows that Brifco raw film made in London by the most important British producer of raw stock in England (aside from the Eastman British plant) is coated on American-made celluloid and yet he says that the assertion that foreign-made film is coated upon American-made celluloid "is untrue." Of the 400,000,000 feet of raw stock imported in the United States during the years 1914 to 1920, during the period when he says the war acted as a most effective embargo (which the official Government figures disprove), the quantity of German origin was insignificant. The official figures are a public record.

On February 10, 1921, in a sworn statement filed with the Ways and Means Committee of the House of Representatives, which appears in Tariff Information, 1921, Schedule "N", page 3187, Mr. Eastman asserts that in the year 1920 his company's output was over 800,000,000 lineal feet of raw stock. (This is presumably exclusive of the quantity made in their British plant at Harrow.) This was the year in which more raw stock was imported free of duty than in any other year since the product has been separately classified by the Department of Commerce in its official reports.

The published financial report of the Eastman Company for the same year discloses that they paid $8,000,000 in dividends and set aside $10,000,000 surplus after paying all taxes, their dividends and surplus over and above taxes being almost 100 per cent. of the total capital. In the same statement Mr. Eastman swears that raw film has not been manufactured to any considerable extent in the United States by others simply because others have been unable to make a competing film.

Notwithstanding the above, Mr. Eastman deems it wise and proper to address you, presumably so that your readers may appreciate the reasons for and understand why it is so necessary and proper for Congress to impose a duty on raw film to protect his business and which duty he ventures to say is not prohibitive and will be a very important revenue producer; but which others in the industry believe and fear will not prove a revenue-producer to the Unted States because it will have the effect of keeping out competing raw film and complete the last link required by Mr. Eastman in order to absolutely dominate and control the motion picture industry in the United States. Under such circumstances, it surely will be a revenue-producer, but only to the Eastman Kodak Company.

## *Who Owns These Films?*

First Assistant Postmaster General Hubert Work has notified the National Association that three films are being held in the Dead Letter Division of the Chicago Post Office awaiting identification by their owners. The films are: "Loyal Hearts," "Her Darkest Hour" and "Ike's Legacy."

## To Be More Considerate of Bathing Girls

In one's home-town paper, one is more inclined to talk freely than in a metropolitan sheet, and for that reason a statement just made by George H. Cobb, chairman of the New York State Motion Picture Commission, in a Watertown (N. Y.) paper, during a recent visit to his home, is of particular interest, particularly in view of the commission's recent silly ruling on a bathing scene in the Pathe News.

"The bathing girls will not be eliminated from motion pictures by the New York commission," said Mr. Cobb. "Some controversy has arisen over the elimination of a scene showing four or five bathing girls on a Texas beach. Two or three close-ups were offensive and were eliminated. Bathing girls in general, however, are not to be eliminated from the film for all time. The producers are co-operating with the commission in excellent shape and the work is progressing in a satisfactory manner."

# *M. P. T. O. A. Committee Will Probe All Companies, Fixing Exhibitor Inequities*

### *Will Finish with Famous Players-Lasky First and Then Continue with Others—First Session Held*

THE joint meetings of the committee of five of the Motion Picture Theatre Owners of America appointed after the agreement at the Minneapolis Convention to investigate and present all claims of inequities to the Famous Players-Lasky Company in which exhibitors have suffered, have been started in New York with Adolph Zukor, President of the distribution company, and they will continue until a plan is fully developed by mutual agreement for the adjustment of each case presented.

The first meeting was held Tuesday in Parlor B at the Hotel Claridge with a 100 per cent. attendance. The exhibitors' committee consisting of A. R. Pramer of Omaha, Nebraska; J. C. Ritter, Detroit, Michigan; W. A. True, Hartford, Conn.; S. S. Schmidt, Indianapolis, Ind., and H. B. Varner, Lexington, N. C., together with Sydney S. Cohen, National President of the M. P. T. O. A., as presiding officer, met Mr. Zukor and Mr. Ludwig, counsel for Famous Players-Lasky, in a three hours' session to arrange for immediate consideration of each case where a grievance was presented.

The meeting was informal and frank. It developed in addition to the presentation of complaints of theatre grabbing and advertising coercion the following:

*The Committee will not stop with the Famous Players-Lasky Company, but will "go right through" the other companies, receiving complaints of inequities and calling for an adjustment of all inequalities formally presented.*

**An effort will be made to agree on a joint committee of exhibitors and producers to deal with all the outside problems of legislation, anti-screen propaganda, taxation and censorship with a regularly employed representation paid by both bodies to represent the industry as a whole. This body and its representative will have nothing to do with internal matters of business in the industry.**

**A plan will be discussed for local grievance committees in each territory and a national grievance committee. This is to enable the settlement of all local differences locally when possible and the National Committee will be asked to take up matters where a deadlock occurs. This plan was suggested by Moving Picture World several months ago and is now working out satisfactorily in one or two sections.**

**Efforts will be made to lay the foundation for a genuine and sincere business relationship between exhibitors and producers so that each will stop the present popular pastime of "putting it over" on the other.**

**Indiana will propose a guarantee of accounts by the exhibitor organization and a closely co-operating committee working for better conditions, the settlement of all differences and mutual protection. This example will undoubtedly be followed in other sections.**

The New York State censorship situation came in for important consideration. It crowded its way into the session because of its serious menace to the industry all over the nation and President Cohen made the following important announcement: "The exhibitors' organization both state and national will fight for the repeal of this law and it will call on all candidates to declare where they stand on this question. We shall have more to say on this subject later."

When the meeting got under way, Mr. Cohen presented a mass of correspondence from various sections of the country and read letters which made specific complaint against alleged efforts to drive exhibitors out of business unless they agreed to run Famous Players-Lasky pictures at the prices asked. Each case was turned over for investigation and future consideration and adjustment by the committee.

Mr. Zukor agreed to produce the contracts with Alfred S. Black in New England and of the Lynch holdings in the South for the information of the committee because it had been asserted that the Famous Players-Lasky Company was powerless to enforce its will on either of these two interests in the matter of acquiring theatres.

Mr. Zukor repeatedly reasserted that he had no desire or intention of acquiring theatres except where his company was threatened with a "freeze out" in any territory.

He also pointed out that there were two sides to the situation, giving as one instance the case of the Strand Theatre in New York, which had been kept supplied regularly with the pictures of his company and had refused to pay $2,200 rental for a Mary Pickford picture.

"This theatre," said Mr. Zukor, "subsequently threw them out and then paid more than twice the price for a Pickford picture to a rival concern."

"I blame nobody," he continued, "but I would like to find a solution for this sort of problem. Up to date I haven't found one."

# *Nation-wide Survey Shows Return to Normal Business Status for Industry*

## *Hot Weather Has Been Only Real Trouble Everywhere Except in Three Territories*

EXCEPT for a small minority of the territories there is nothing the matter with business in the moving picture field.

The American public, far from being "fed up on the movies," or being tired of the screen are returning in great numbers to the theatres because temperature permits.

Hot weather is the chief cause of a falling off of business during the summer. This has changed and the entire industry is squared away for big business with a marked improvement already demonstrated.

In other words the moving picture business in the United States has turned the corner and is showing unmistakable betterment, with an outlook for complete and early recovery from the effects of the prolonged hot season.

Adolph Zukor, president of the Famous Players-Lasky Corporation, made a telegraphic survey during the present week after encouragement from the decided improvement in the business of motion picture theatres in Greater New York since the advent of cooler weather. Mr. Zukor wired twenty-five representative exhibitors in key cities in every section of the country, asking them for information as to the state of business in their respective vicinities and the outlook for the immediate future. The telegram which he sent follows:

"Motion picture theatres in this vicinity showing decided improvement in attendance. To help make survey of country for trade papers, please wire me, collect, information as to state of business in your vicinity and your prediction for immediate future."

Examination of the twenty replies received reveals that the exhibiting business of the country as a whole is looking to the future with an optimism which is extremely well grounded. Except for three bad spots, the business north of the Mason and Dixon line seems to be improving rapidly and the outlook is that it will soon be back to normal. What bad spots there are are entirely sectional and are confined chiefly to the South, where extreme hot weather still prevails; the extreme Northwest, where lumber and allied industries are at a standstill; Iowa and Southern Ohio, where business apparently is still sluggish.

Reports from Buffalo, Chicago, Philadelphia, St. Louis, Detroit, Kansas City, Denver and Los Angeles indicate a return to normal conditions at an early date, with definite prospects of a real boom in the Fall and Winter.

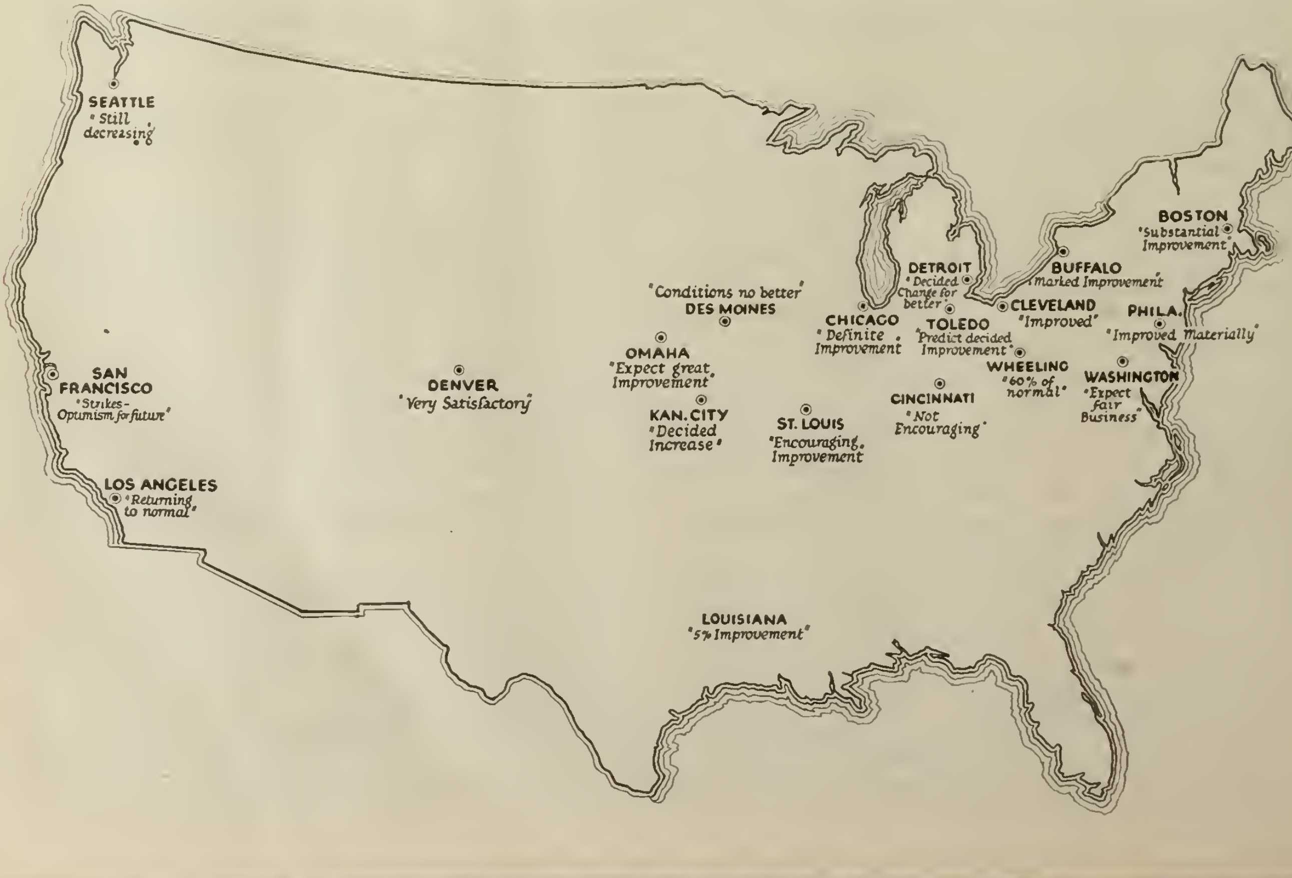
Boston and Cleveland have shown decided improvement since the cooler weather set in two weeks ago.

Washington, Toledo, Omaha and San Francisco, while not reporting an appreciable improvement so far, reflect a strong belief that better times are on the way. That the situation in San Francisco has not sharply improved is attributed entirely to the big strike in the building trades. However, there is a good prospect of an early settlement of the strike, and then the picture business is certain to thrive.

Among the replies received are the following:

Harold B. Franklin, Shea Amusement Co., Buffalo: "The first *cool weather has brought a marked improvement* in attendance for the theatres here. We look forward to the future with much confidence, providing we are able to give the public quality pictures."

Sam Katz, Balaban & Katz, Chicago: "Business in this section showing *definite improvement*. It is safe to say that all classes of theatres, large and small, are showing decided improvement in business."


SEATTLE
"Still decreasing"
SAN FRANCISCO
"Strikes-Optimism for future"
LOS ANGELES
"Returning to normal"
DENVER
"Very Satisfactory"
"Conditions no better"
DES MOINES
OMAHA
"Expect great Improvement"
KAN. CITY
"Decided Increase"
ST. LOUIS
"Encouraging, Improvement
CHICAGO
"Definite Improvement
DETROIT
"Decided Change for better"
TOLEDO
"Predict decided Improvement"
CINCINNATI
"Not Encouraging"
CLEVELAND
"Improved"
WHEELING
"60% of normal"
BUFFALO
"Marked Improvement"
BOSTON
"Substantial Improvement"
PHILA.
"Improved Materially"
WASHINGTON
"Expect fair Business"
LOUISIANA
"5% Improvement"

Fred Desberg, State Theatre, Cleveland, O.: *"Business improved* in past two weeks *due to cooler weather.* Hopeful it continues to improve. Only about half the moving picture theatres are open, therefore can't make prediction that would mean anything. Would be much better to get line on conditions in next sixty days."

Frank Talbott, American Theatre, Denver, Colo.: "Our business is *very satisfactory* with *prospects for improvement* in near future."

Phil Gleichman, Broadway-Strand Theatre, Detroit: "Replying to your wire. business has taken a *decided change for the better* in this territory during the past two weeks, due principally to slightly cooler weather. Am now convinced that *depression during Summer was due more to exceedingly hot weather* than anything else and feel very much encouraged. Am now looking to *very good Fall and Winter business."*

Frank L. Newman, Kansas City, Mo.: *"Decided increase* week of July 31 with 'The Great Moment' continuing this week with 'The Sign on the Door.' Weather much cooler these two weeks. Believe public shopping for pictures and *genuine box-office attractions will* be heavily patronized while program of average pictures will fail to attract. Think this condition will continue through Fall."

Sid Grauman, Los Angeles: "Business in Southern California has not been bad with exception of few houses. Exhibitors report business improving and *gradually returning to normal.* Downtown houses have suffered but business improving greatly of late. Happy to report Grauman's doing excellent business. Rialto with Swanson good for six weeks. Impossible to handle the crowds. Congratulations for your wonderful line-up for next year."

J. E. Hostettler, Hostettler Amusement Co., Omaha: "Conditions here show very little improvement at present but we believe after the hot weather there will be a great improvement in attendance."

Jules Mastbaum, Stanley Co., Philadelphia: "Business in our theatres has *improved very materially since the hot spell* has been broken. The extremely hot weather and daylight saving was the cause of the drop in attendance, but we feel sure that it *will again become normal with the opening of the Fall season."*

Jack Partington, California Theatre, San Francisco: "Receipts in San Francisco and vicinity have not as yet shown signs of improvement. We attribute this to a great extent, however, to the strike of the entire building trades which has been in effect since May ninth. Notwithstanding this there seems to be *considerable optimism* regarding the future. This is probably due to the fact that we look for an early settlement of the strike and that the product for the forthcoming season looks to be almost alibi proof."

Spyros Skouras, St. Louis, Mo.: "St. Louis and Kansas City showing *encouraging improvement since break in weather.* Conditions slightly improved in key cities of Missouri. Next year's outlook depends largely upon productions offered to exhibitors and prices they will have to pay. My candid opinion is that exhibitors need stimulus. Up to present time it was a retreat on part of distributors. Now they must fight back, and I know if exhibitors get fair treatment and good productions our industry will have a marvelous comeback."

Edward A. Zorn, Temple Theatre, Toledo, O.: "Theatres here have not shown any improvement except a few cool evenings. General conditions here the poorest theatres have ever known. Predict a decided improvement as soon as weather breaks but masses will buy the better pictures only."

Tom Moore, Rialto Theatre, Washington, D. C.: "Rialto undergoing alterations last three weeks. Reopens Sunday. Expect fair business with cool weather."

Boston, Mass. (exhibitor's name withheld): "Replying to wire, think business will pick up as soon as weather is more favorable, but don't expect real big business. We have noticed *substantial improvement in last two weeks.* Please don't quote me to trade papers."

E. V. Richards of the Saenger Amusement Company, New Orleans, reported that in Louisiana, where business is now registering an increase of about five per cent. over the bottom figure reached the last week in May, no relief from the heat is expected until the middle of October. However, industrial activities have been substantially resumed in many communities, and the heat is all that is keeping the people away from theatres.

In the Seattle territory, according to J. Van Herberg of Jensen & Van Herberg, paralysis of the mining, lumber and fishing industries has temporarily dislocated the entire business structure of that locality.

A similar situation is reported by Charles A. Feinler of the Virginia Theatre, Wheeling, W. Va., where extensive enforced idleness is augmented by strikes in the printing and building trades. Similarly, local industrial conditions are having a depressing effect in Cincinnati, according to I. Libson of the Family Theatre of Cincinnati, and in the State of Iowa. according to A. H. Blank of Des Moines.

"The evidence of returning prosperity given in these telegrams," said Mr. Zukor, "only confirms the contention of close observers that whatever depression there has been in the industry was due almost entirely to the prolonged hot weather.

"This hot weather has had a psychological effect on all of us, no doubt, and increased our temporary discouragement. But it is high time we recovered and faced the fact that business is improving steadily and will continue to improve.

"This improvement, as several exhibitors have set forth in their telegrams, can be accelerated by playing big pictures. In fact, the quickest way to bring business back to normal is to play and produce better pictures than we have ever before given the public. An unusually large number of good pictures are scheduled for release this Fall. Exhibitors should book these pictures early and play them to the limit, for concerted action along this line will bring the entire industry back to normal inside of a few weeks."

Moving Picture World's information from all sections of the United States fully confirms the survey and the conclusion.

The moving picture business is now headed toward profits and the suggestion of full speed ahead is in accord with the repeated editorial admonitions of this publication.

## George S. Cooke Victim of Ptomaine Poisoning

George Stanfield Cooke, one of the best liked of the rising young men in the moving picture industry, died at his home, 237 Central Park West, at 9 o'clock, Tuesday evening, August 16, of ptomaine poisoning. He was 34 years old. The news comes as a shock to his many friends.

Mr. Cooke had been identified with the film industry for about ten years, his first connection being with his father, the late George J. Cooke, president of the Alfa Lithograph Company. He was among the first to volunteer in the world war and served as a naval wireless operator. After his discharge he joined the Fox Film Corporation, representing them first in Cleveland, then in Buffalo and very lately at their Albany exchange.

Last year, in the Fox sales contest, Mr. Cook won second prize in the Buffalo office. He was, perhaps, one of the best known film salesmen in upper New York State.

Mr. Cooke had just severed his relations with Fox to join Moving Picture World.

## Charles O'Reilly's Mother Passes Away

THE heartfelt sympathy of his host of friends and associates in the moving picture industry goes out to Charles L. O'Reilly, president of the New York State Motion Picture Theatre Owners organization, over the death of his beloved mother, Mrs. Sarah S. O'Reilly, at her home, 256 East Sixty-Eighth street, New York, on Tuesday, August 16. Mrs. O'Reilly's death was due to maladies incident to advanced years. She was the widow of the noted jurist, Judge Daniel O'Reilly, and is survived by three sons, Charles L., Jefferson F. and Joseph J. O'Reilly.

# Congress Considers New Revenue Law; Various Provisions Hit the Industry

*By CLARENCE L. LINZ*

THE House Ways and Means Committee has declined to repeal the internal revenue taxes provided for film rentals, seating capacity of theatres and the admission taxes. It has made a number of changes in some of the provisions, the intent of which is to make prosecution for violations easier.

For instance, an amendment to section 802, providing for the administration of section 800, which in turn levies a tax of 1 cent on each 10 cents charged for admission, makes the person or persons receiving payments for admission "subject to the same penalties and interest as provided in section 502." The latter clause reads, "If the tax is not paid when due, there shall be added as part of the tax a penalty of 5 per centum, together with interest at the rate of 1 per centum for each full month, from the time when the tax became due."

Similar penalties and interest are provided for application to those who sell tickets to places of amusement at an advance of the regular price and who fail to pay the tax provided for such sales.

A new ticket regulation provides that the price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped or written on the face or back "of that part of the ticket which is taken up by the management of the theatre, opera or other place of amusement," together with the name of the vendor if sold other than at the ticket office of the theatre, opera or other place of amusement.

The phrase in quotations is new language in the law.

The language of section 901, providing for the application of the film rentals tax, is materially broadened so as to prevent avoidance of the full amount of the tax through rentals to affiliated persons or corporations. As amended this section reads

"Sec. 901. That if any persons who * * * leases or licenses for exhibition any positive film containing a picture ready for projection, (a) sells, leases, or licenses such article to a corporation affiliated with such person * * * * the tax thereon shall be computed on the basis of the price at which such article is sold, leased or licensed by such affiliated corporation; and (b) if any such person sells, leases, or licenses such article whether through any agreement, arrangement or understanding, or otherwise, at less than the fair market price obtainable therefor, either (1) in such manner as directly or indirectly to benefit such person or any person directly or indirectly interested in the business of such person, or (2) with intent to cause such benefit, the amount for which such article is sold, leased or licensed shall be taken to be the amount which would have been received from the sale, lease or license of such article if sold, leased or licensed at the fair market price."

### *Traveling Men Win.*

Business concerns who hereafter insure the lives of their officers or employes for the benefit of the business will not be compelled to include the amounts received from such death benefits as gross income. In the present law this deduction from gross income is limited to individual beneficiaries or the estate of the insured.

Traveling salesmen will be permitted to deduct, in computing their net income, expenses incurred while on the road. This is the culmination of a fight waged for the removal of a discrimination against the men who have to maintain a home at their business headquarters and also pay expenses in the pursuit of business.

At present, debts ascertained to be worthless and charged off within the taxable year are permitted as deductions. The new bill goes further by permitting, in the discretion of the Commissioner of Internal Revenue, a reasonable addition to a reserve for bad debts, and further, when satisfied that a debt is recoverable only in part, the commission will have authority to allow such debt to be charged off in part.

### *New Corporation Tax.*

The corporation tax for the present and all succeeding calendar years is increased to 12½ per cent. of net income, the $2,000 exemption being retained.

The excess profits tax is repealed as of January 1, 1922. Where a corporation made a return for a fiscal year beginning in 1920 and ending in 1921, the war profits and excess profits tax for the portion of the year falling within the calendar year 1920 is to be an amount equivalent to the same proportion of a tax for the entire period computed under existing law which such portion is of the entire period. Where payments for this year have already been made, the excess will be credited or refunded to the corporation.

The tax of 3 per cent. on freight transportation, of 1 per cent for each 20 cents charged for the transportation of express matter, and 8 per cent. on passenger transportation and Pullman accommodation, is repealed. The Commissioner of Internal Revenue is authorized to refund such taxes on the proportionate part collected on tickets or mileage books purchased and only partially used before January 1, 1922, on which date the repeal legislation becomes effective. The tax of 1 per cent. on each 25 cents or fraction of the transportation charge of parcel post packages is retained.

The new bill provides for the organization of a Tax Simplification Board consisting of three members who will represent the public, and appointed by the President, and three members, appointed by the secretary of the treasury, to represent the Bureau of Internal Revenue, who will be government officials serving in that bureau. The first-named are to serve without compensation except reimbursement for traveling and other necessary expenses incident to their duties.

It is to be the duty of this board to investigate the procedure of and the forms used by the bureau in the administration of the internal revenue laws and to make recommendations for their simplification. It is to report to Congress the first Monday of each December, its duties terminating in 1924.

### *Section 204 Amended.*

The committee also amended Section 204 of the existing law, so as to permit taxpayers to secure credit in succeeding years for any loss suffered in the conduct of their business during a tax year which amounted to more, after adding the deductions permitted by law, than the sum of the gross income of the taxpayer for that year, the amount of deductible losses not sustained in such business, interest received free from taxation, and so much of the depletion deduction allowed with respect to any mine, oil or gas well as is based upon discovery value in lieu of cost.

This change is to take effect January 1 last, and it is provided that the amount of such losses shall be deducted from the net income of the taxpayer for the succeeding taxable year, and if such net loss is in excess of the net income for the succeeding taxable year, the amount of such excess shall be allowed as a deduction in computing the net income for the next succeeding taxable year.

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## Carl Laemmle Warns

In a strong note of warning from Europe, where he is now on vacation, Carl Laemmle, president of Universal, sends word that British and European film men are preparing to retaliate upon America if the current agitation to impose an ad valorem import tax upon foreign made films is **put** through.

The Universal chief, after conference with film heads and men of public affairs in several Continental countries, advises that foreign count America's film export trade will be seriously jeopardized by such a move. The proposed import tariff he characterizes as un-American, unwise and unprofitable.

# Republicans Agree on Valuation Plan; Broaden Principle in Fordney Measure

By CLARENCE L. LINZ

THE Republican members of the Senate Finance Committee have come to an agreement on the American Valuation Plan, accepting the principle laid down by the House in the Fordney tariff bill, but broadening and clarifying its provisions so as to make it thoroughly workable. As now drafted, ad valorem rates will be assessed on the domestic wholesale selling price whenever a domestic article can be found comparable to the imported article. But when a comparable domestic article cannot be found, ad valorem rates will be assessed on the wholesale selling price in the United States of a like imported article.

If neither of these is available, assessment will be on a constructive American selling value built up from the export value of the imported article by adding thereto an amount of duty, transportation, insurance, general expenses and profits. If neither the domestic, the import nor the export value can be found, a constructive value will be used, built up from the cost of production by making an allowance for the items of cost above stated.

The changes were submitted to the Republican members of the House Ways and Means Committee for their approval, at a joint meeting of the committees following which Senator Penrose said: "The meeting considered the House provisions on American Valuation. The Finance Committee agreed to a substitute therefor, which does not differ radically from the House provision. It was read to the assembly and unanimously agreed upon. The amendment will also cover some small articles like laces, penknives, toys, fashion goods and similar things on which there is no comparable value."

The full text of the amended provision is as follows:

*Similarity.*

Sec. 402 (a) Whenever in this act reference is made to the similarity of merchandise (whether manufactured, partly manufactured or unmanufactured) to other merchandise, such similarity to establish a price shall be based on similarity in material, quality, construction and kind.

*Domestic Value.*

(b) The domestic value of the imported merchandise shall be the price at the time of exportation of the imported merchandise, at which similar domestic merchandise, packed ready for delivery in the principal markets of the United States, is sold or freely offered for sale to all purchasers in such markets, in the ordinary course of trade and in usual wholesale quantities.

*Import Value*

(c) The import value of imported merchandise shall be the price, at the time of exportation of such merchandise, to the United States, at which such or similar imported merchandise is freely offered for sale, packed ready for delivery, to all purchasers in the principal markets of the United States, in the ordinary course of trade and in the usual wholesale quantities.

*Export Value*

(d) The export value of imported merchandise shall be the price, at the time of exportation of such merchandise to the United States, at which such or similar merchandise is freely offered for sale to all purchasers in the principal markets of the country from which exported, in the usual wholesale quantities and in the ordinary course of trade, for exportation to the United States, plus, when not included in such price, the cost of all containers and coverings and all other costs, charges, and expenses incident to placing the merchandise in condition, packed ready for shipment to the United States, less the amount, if any, included in such price, attributable to any additional costs, charges, and expenses, and United States import duties, incident to bringing the merchandise from the place of shipment in the country of exportation to the place of delivery in the United States, and plus, if not included in such price, the amount of any export tax imposed by the country of exportation on merchandise exported to the United States.

*Cost of Production*

(e) The cost of production of imported merchandise shall be the sum of———

(1) The cost of materials of, and of fabrication, manipulation, or other process employed in manufacturing or producing, identical or substantially identical merchandise, at a time preceding the date of shipment of the particular merchandise under consideration which would ordinarily permit the manufacture or production of the particular merchandise under consideration in the usual course of business;

(2) The usual general expenses (not less than 10 per centum of such cost) in the case of identical or substantially identical merchandise;

(3) The cost of all containers and coverings, and all other costs, charges, and expenses incident to placing the particular merchandise under consideration in condition, packed ready for shipment to the United States; and

(4) An addition for profit (not less than 8 per centum of the sum of the amounts found under paragrahs (1) and (2) equal to the profit which is ordinarily added, in the case of merchandise of the same general character as the particular merchandise under consideration, by manufacturers or producers in the country of manufacture or production who are engaged in the same general trade as the manufacturer or producer of the particular merchandise under consideration.

*Value*

(f) For the purposes of this Act, the value of imported merchandise shall be:

(1) The domestic value;

(2) When the domestic value cannot be ascertained to the satisfaction of the appraising officer, then the import value.

(3) If neither the domestic value nor the import value can be ascertained to the satisfaction of the appraising officers, then the export value, plus, if not included in such price, duty, cost of transportation, insurance and other necessary expenses from the place of shipment to the port of arrival in the United States and a reasonable addition for profits and general expenses not less than 16 per centum.

(4) If neither the domestic value, the import value nor the export value can be ascertained to the satisfaction of the appraising officer, then the cost of production, plus duty, cost of transportation, insurance, and other necessary expenses from a place of shipment to the port of arrival in the United States and a reasonable addition for profits and general expenses not less than 16 per centum.

Having arrived at this basis of calculating duties, it is now possible for the Finance Committee to go ahead with the consideration of the question of rates. The plan now in operation is of taking the Fordney tariff bill schedule by schedule as they appear and hearing witnesses on each provision, limiting the witnesses to fifteen minutes each, and endeavoring to have but one man talk for each group. When the hearings were commenced August 15, there were in excess of 500 applications for allotment of time to permit of the presentation of views for and against the various provisions of the bill. Many of these must of necessity be denied because of lack of time.

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## Censors to Work Alone in Deep, Dark Secrecy

The New York State Motion Picture Commission has definitely decided that there will be no third parties present at any reviewing of pictures. Ever since the commission got under way, Chairman George H. Cobb has been deluged with requests from newspapermen and others asking that they be permitted to sit with the commission while it passes judgment on a picture.

The commission has also decided not to make public the name of any picture or the firm releasing it which has suffered eliminations. The stand is taken that making public any such information would work harm both ways, first to the firm itself, and in the second place a picture that might have had one or more scenes cut out could show in a neighboring state where censorship does not prevail, and take advantage of New York State's action in its advertising.

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## Foreign Producers Seek to Prevent Film Duties

Representatives of foreign producers on August 11 sought the aid of the Secretary of Commerce in preventing any increase in the import duties on moving picture films. Horace G. Knowles of New York, Louis Mercanton of Paris, Count Thaon di Revel, representing Italian producers, and Alfred Lever, representing the British producers, conferred with M. F. Feiker, assistant to the secretary, and Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, regarding the situation which now exists in regard to foreign films.

The deputation urged the free importation of all foreign films, with the exception of those from Germany.

# *P. A. Powers Involved in Litigation by Answer of Screen News to Equity Suit*

IN an answer to the action brought by Equity Pictures Corporation against Associated Screen News, Inc., the latter makes some very strong allegations against Patrick A. Powers who assigned the notes to the Equity which are the basis of the suit.

The Screen News in its answer states that Powers was not only a controlling stockholder in Equity but spent most of his time at its offices directing its affairs. At the same time, it is alleged he also was a large stockholder in Associated Screen News and familiar with its affairs, being also one of its directors, and he also was the head of the Powers Film Products Corporation.

The answer charges that Powers made a deal with Equity to turn over to him certain Clara Kimball Young pictures, and with these pictures he would acquire a battery of ten Gaumont printing machines, sell them to the defendents and then share with the Equity the money received by him from defendents.

In an affidavit attached to the answer, Capt. George McL. Baynes, president of the Screen News, says Powers carried out this scheme and made an agreement with Screen News to sell the ten machines to it for $100,000, the arrangement being $20,000 cash and the balance in three notes, which it was expressly understood should not be negotiated by Powers but were to be liquidated out of such profits as might accrue from the operation of the machines. Powers, they say, agreed to pay the cost of transportation from Paris, France, to the Screen News plant in Flushing, L. I.

About this time Capt. Baynes says, his company was indebted to the Powers Film Products Corporation for $60,000, which was reduced to $32,000 as the result of an understanding between Baynes and Powers by which the latter bought an additional $75,000 worth of the Screen News stock. This was done, Baynes says because Powers was pressing the Screen News for payment of his firm's claim, despite the fact that he personally knew the condition of the finances of defendent and that it was practically without funds.

It is further charged that as a result of Powers' manipulations, he made a profit of $30,000 on the sale to defendent of the battery of ten French printing machines, that he had no moral or legal right to assign or transfer the $80,000 worth of notes of the Screen News over to Equity, which the latter is suing to recover, and that Powers in his capacity as a stockholder and director of the Screen News wrongfully and illegally acquired the $30,000 profit made on the machines, as well as the $20,000 paid him on the deal at the time the notes were executed.

## *Film Theft Committee Makes Arrest; Charge Prints Were Bound for Japan*

A VIGOROUS campaign to prevent the pirating of American films for Japan has been instituted by the film theft committee of the National Association of the Motion Picture Industry. One arrest has already been made and stolen copies of "The Kid," owned by Associated First National Pictures, Inc., and "Suds," the property of United Artists, have been recovered in San Francisco, where they were about to be forwarded to Japan.

In connection with this recovery, Gustave E. Lanske has been arrested in New York and indicted by the grand jury on the charge of receiving and disposing of these two stolen films. Two indictments were filed against Lanzke, who has pleaded not guilty to both charges and is at present admitted to bail awaiting trial.

The arrest of Lanzke and the recovery of "The Kid" and "Suds" was brought about by W. C. Hawkins, chief investigator of the National Association committee. Lanzke was arrested in front of 729 Seventh Avenue, after the two films had been traced from New York and located in the offices of Asano & Co., export agents, in San Francisco.

It is alleged that the Mary Pickford film, "Suds," was stolen from the City Line Theatre in Brooklyn. The theatre was entered by burglars after the evening performance on June 29 and the print, practically a new one, disappeared. The Chaplin film, "The Kid," disappeared from the freight entrance of 729 Seventh Avenue, on June 30. The committee was immediately notified and an investigation started. It was found that a brisk traffic existed in stolen films for the Japanese market and that the film thieves usually endeavored to secure prints in excellent condition so that they might be successfully "duped" after reaching the Far East.

The inquiry conducted by Mr. Hawkins disclosed the fact, he says, that the stolen prints of "The Kid" and "Suds" were shipped by the Tashio Film Company, a Japanese concern with offices with Toyo Kisen Kaisha, at 165 Broadway, to their export agents, Asano & Co., in San Francisco for forwarding to Japan. It is alleged that Lanzke sold the stolen prints direct to the Tashio Film Company. Both the recovered prints have been returned to New York and are now in the possession of the district attorney.

## *Fink Now Heads Peacock Company*

M. R. Fink, formerly general manager of Peacock Productions, Inc., Kansas City, Mo., was elected president of that company at a recent meeting of the board of directors held in Tulsa, Oklahoma. Mr. Fink has made an excellent record with the company and his promotion is a mark of recognition and appreciation.

Peacock Productions operates in Texas, Oklahoma, Arkansas, Kansas City and St. Louis. Peacock's new president has had a wide experience in the show business. For a number of years he directed a grand opera company, later he did publicity work in South America, and then entered play producing. He entered the film business in 1915 with the McClure Syndicate.

## *Vignola Takes Davies to Frisco for Exteriors*

Advices have been received in New York to the effect that Robert G. Vignola, director of special productions for Cosmopolitan, and his company, have arrived at San Francisco after a pleasant transcontinental trip, and will shortly begin the taking of exterior scenes for the next Marion Davies' starring vehicle, which Director Vignola is to do.

While the title and authorship of the story are not available at this time, it is understood that the story first appeared in fiction form in one of the Hearst magazines. The character of the heroine is ideally suited to Miss Davies' talents. In her support will be Forrest Stanley, who played the leading male role in "Enchantment," Miss Davies' first starring vehicle under Mr. Vignola's direction.

Accompanying Mr. Vignola is Luther Reed, who did the scenario and who will work with Mr. Vignola during the course of production, Phil Masy, Mr. Vignola's assistant, and Ire Morgan, cameraman. Mr. Vignola expects to be gone about six weeks. The interior scenes will be done in New York.

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Mary Alden, whose skillful impersonation of the mother in "The Old Nest" has been receiving wide comment, has been cast for an important part in another Goldwyn picture, "The Man With Two Mothers." This is Alice Duer Miller's first original screen contribution, which she helped put into continuity form while at the studios recently. Cullen Landis will have the leading male role.

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Kate Lester, Goldwyn grande dame, has just acquired her 69th dog!!! Just a minute! She's never possessed more than six at a time, she says, but her friends expect to meet the seventh on the doorstep at any time.

# Miller Names Second Female Politician to Personnel of New York Censor Board

MARION BURTON, of Rochester, N. Y., prominent socially and politically, in the western part of the state, will shortly be named by the New York State Motion Picture Commission to the position of deputy commissioner, according to a report current at the State Capitol in Albany. It is said on reliable authority that the commission will name the woman on the expressed desire of Governor Nathan L. Miller.

There will be only three deputy commissioners, and while in all probability only one will be from New York City or vicinity, all three will work in the metropolis because there will be no other places of filming in the state.

Governor Miller, in a recent communication to Commissioner Cobb, expressed himself as very well pleased with the manner in which the commission is doing its work. There is no question but that Governor Miller is taking the keenest interest in the commission, more so, probably, than in any commission which he has named. He is beginning to realize that it may prove a political boomerang.

### *Getting Around the Law.*

It has been definitely decided that the only headquarters which the commission will maintain at the State Capitol in Albany, N. Y., will be in the nature of a desk which will be located in some one of the rooms in the Executive chamber itself. Whether or not there will be anyone located at this desk could not be ascertained. However, there will be the desk for the public to view.

At the present time, all licenses and permits, and in fact all papers are being handled in triplicate at the New York office of the commission, creating the impression that there will be a filing office maintained in Albany, the law specifying that the commission shall have its principal headquarters at the State Capitol. This can easily be gotten around by using a desk, and if necessary, filing a copy of all papers at Albany.

### *Soft Pedal on News Reels.*

It has also been practically decided by Commissioner Cobb that in the near future there will be no reviewing in every instance of news reels, such as has prevailed up to the present time and which has proved a source of considerable annoyance to various companies who get out a news film. Commissioner Cobb now says he does not believe that there is any need for such reviewing, being of the impression that such reels are clean in their subject matter and can be passed without inspection. In all probability, however, he will call such reels for a reviewing at various intervals.

At the State Capitol there is considerable speculation as to just how long an existence the commission will have. Some of those who have been at the State Capitol for years and have seen commissions come and go by the hundreds, are open in declaring that it will do well if it lasts a year, while others say it will not be legislated out of existence before two years.

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## *Joe Bloom of Hodkinson Fairly Radiates Optimism*

**Joe Bloom,** Hodkinson supervisor in the Middle West, has returned to his home after a brief but distinctly successful visit to the home office of the W. W. Hodkinson Corporation. Mr. Bloom is extremely cheerful, not only as regards conditions as he finds them, but concerning the outlook for the forthcoming season as well.

"I have visited hundreds of exhibitors in Kansas City, Mo.," said Mr. Bloom, "and I find that things are distinctly on the upswing compared with what they were in May, June and July. For that matter, all through Illinois and Indiana, I found that practically all the exhibitors had no complaint to make at all about the so-called summer slump, and had no difficulty in playing to satisfactory houses at their usual admission rates.

"The Nebraska and Iowa territories were hit a bit harder by the hot weather, but the breaking of the hot spell which has just occurred, has been the cause of a 50 per cent. increase in business so that things are practically back to normal."

## Censors Again Cut Pathe News

THE politically appointed, politically constituted and now thoroughly absurd censorship commission of the state of New York went after Pathe again during the present week and ordered cutouts from another issue of its news reel. The story is so well told by the New York World that we herewith reproduce it:

"Another bathing beauty has been banned from a Pathe news reel by the State's new $7,500-a-year movie censors. This time it is Hope Hampton, a more or less well known film star.

"You may not look at her and her cute little one-piece sealskin sea costume in the movies. It's an indecent costume, the censors say, besides which 'she violated the Atlantic City ordinances,' which provide for at least two pieces for the female robe de mer. So you're out of luck at your favorite cinema house.

"But here's little Hope right here in The World. Look to your heart's content. How do you make it, mates? Is the costume improper? Should it be censored. Remember, as you gaze, it's sealskin!

"The Pathe concern is going to take this case to court, just as it is preparing to take the case in which last week the censors eliminated a film showing four bathing beauties of Dallas, Tex.

"Here's how come the Hope Hampton affair. Hope, wanting (and maybe needing) some publicity, hired herself a European "bath-wagon," such as they use at Ostend, Dieppe and such places, in Atlantic City a few days ago and then informed the home folks and strangers she was going to step out of it at such and such a time. She did. Crowds applauded. Still and movie cameras clicked and whirred. Various newspapers that fall for that sort of stuff printed the picture.

"But when the Pathe Weekly news-reel came before the eyes of Mr. Levenson and Mrs. Hosmer, two of the three appointees of Gov. Miller, they promptly banned it for two reasons. One, it was 'indecent.' The other, it 'violated the laws of Atlantic City' (which town, by the way, made no kick to Hope or anybody else) and 'incited to violation of law' because the title of the picture was 'Bathing Beauty Puts One Over on Atlantic City Authorities,' or words to that effect."

Lewis Innerarity, secretary and legal representative of the Pathe outfit, said yesterday:

"The letter informing us of the elimination declared it was because Miss Hampton had transgressed the rulings of the Atlantic City beach. Do these New York censors now supervise that stretch of sand? We will issue the usual formal protest to the censors and if the picture is still barred we will carry the case to the courts. We contend this episode was legitimate 'news,' and will contend these censors have no right to censor any sort of news."

Censorship in New York State is proving its offensiveness and its hardships even sooner than was predicted.

MOVING PICTURE World

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ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 6

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE annual season for trade announcements is upon us with mild vigor, as is evidenced by the excellent advertising inserts The Associated Producers and F. B. Warren had last week and Realart and William Fox this week. The season is later this year than before, owing to a desire on the part of producers and distributors to be certain about conditions before they outlined their Fall policies.

It will be noted that a number of excellent pictures are to be offered and no better thing can be done in behalf of better business.

The advertising competition will be keener at a not far distant time as several somewhat self-satisfied companies are coming to a realization that a half-hearted advertising activity has its serious effects on the selling organization, on the morale and enthusiasm of its stars and players and upon the exhibitors who buy pictures.

They are justified in assuming that a "colossal" or "stupendous" offering that is only exploited with a half page advertisement rather than a really important presentation in smash copy can't be so colossal or so stupendous as claimed.

One important company, now conspicuously standing still, is doing practically no advertising and it cannot lay the blame for its failure on anything but a short sighted lack of confidence in its own productions.

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Further evidence that the motion picture business is the football of politics and politicians is to be found in the action of Congress through the House Ways and Means Committee. This Committee has refused to repeal the internal revenue taxes on film rentals, seating capacity of theatres and admission taxes; and it insists on making the law even more stringent, providing for a five per cent. penalty; together with interest at the rate of one per cent. a month if the tax is not paid when due.

The committee also insists on special tickets for use at amusement places and it so broadens the present law, so as to prevent any avoidance of payment of the full amount of the tax through rentals to affiliated persons or corporations.

We have said before, and we say again, that until a united industry makes full use of its power on the screen, we can expect heavy taxes and curtailment of our liberties as business men and as citizens.

# Clip and Paste

## For Newspaper and Program Convenience

The most temperamental actors in pictures are babies. It is impossible for the director to give them instructions as he does to adult players, but he must wait until the baby's mood fits the action of the play. This is not so, however, of little Marie Morehouse, 15 months old, who appears in Reginald Barker's new Goldwyn picture, "The Poverty of Riches." Although the child cannot yet speak she takes instructions from the director or from her mother and acts them out just as a grown-up trouper would. The child also appeared in "The Old Nest" and "Ace of Hearts," soon to be released.

Kathleen Key, Los Angeles school girl whose beautiful eyes won her the part of Sherin in Earle's motion painting of the Rubaiyat of Omar Khayyam, is a great grandchild of Frances Scott Key. Very like other modern young ladies, however, she quite disremembers how the second verse of The Star Spangled Banner goes!

Pearl White is at work at the Fox New York studio on a story prepared for her by Paul H. Sloane, who adapted Will Carleton's famous poem-drama for the screen under the title "Over the Hill." The new Pearl White photoplay deals with Long Island society and Wall Street finance. It provides the dashing and daring Fox star with opportunities to display her prowess as a horsewoman.

Six marriages have taken place in the past two months on the Fox lot at Hollywood. The latest couple to be united are Howard Mitchell, Shirley Mason's director, and Aileen Hughes, a Los Angeles society girl. Miss Hughes was staying on Catalina Island while Mr. Mitchell was making a picture there with Miss Mason.

Charles J. Brabin, Fox director, who devoted his recent vacation to marriage and a honeymoon with Theda Bara, has commenced the adaptation of a story for a new Fox production. He expects to start work on the picture next week. It will be a special with Estelle Taylor in a leading role.

May McAvoy has been in Los Angeles about six months now, but has not yet crossed the channel to Catalina Island, the famous summer resort owned by Wrigley, the "gum" millionaire. This bar between the Realart star and full Southern California citizenship will soon be removed, however, as she has just completed the coming season's eleventh production, and will sail from San Pedro to give the tuna a tussle.

Preparations for the next Bebe Daniel's picture will include an extra heavy grade of face powder. For, whisper it, the beauteous Realart brunette is said to have gathered quite a coat of tan during her recent stay at the beach.

Henry Kolker, who directed George Arliss in the screen version of "Disraeli," says he has as much use for a megaphone as an Eskimo would have for an electric toaster. Mr. Kolker is the proud possessor of a voice that won him golden opinions from his critics when he made a famous name for himself as a star of the legitimate stage and his authoritative use of his voice when "on location" makes the use of a megaphone quite unnecessary. The production, now completed, will be released by United Artists shortly.

Louis XIII, King of France in the seventeenth century and now dead nearly three hundred years, wrote music for the movies. What's more, he wrote music for Douglas Fairbanks, In fairness to his Majesty, however, it might be well to explain that Louis did not know at the time he was writing this music that it was for the effervescent Doug. But the fact remains that it will be one of the featured selections in a synchronization being prepared by Louis Gottschalk, noted composer, for the "Three Musketeers."

A new Frothingham production has been begun entitled "The Daughter of Brahma," from a story by I. A. R. Wylie, under Director Edward Sloman. Marguerite De La Motte plays the leading feminine role opposite James Morrison, with Ethel Grey Terry and William V. Mong in important parts.

Wallace MacDonald will be co-featured with Carmel Myers in the new Vitagraph serial, "Breaking Through," just beginning.

Jack Mulhall has been chosen as leading man for Alice Terry in Rex Ingram's new production, "Turn to the Right."

Edward Kimball, father of Clara Kimball Young, is to be featured in "Old Man Proudie," a Harry Garson production.

Gloria Swanson will leave on a shopping expedition to New York immediately upon completing her work in "Don't Tell Everything" at the Lasky studio.

Peggy Shaw has been engaged by William Fox for a new special production now being directed by J. Searle Dawley.

A new story has been secured for John Gilbert, recently elevated to stardom by William Fox. The production is as yet unnamed.

Three notable Fox releases for August will be "Singing River," starring William Russell; "To a Finish," with Buck Jones, and "Ever Since Eve," with Shirley Mason. These three popular Fox stars are happily cast in their respective roles in three remarkable productions, and admirers of the trio will watch with interest for the pictures.

Spider is a not unimportant member of the cast of "From the Ground Up," Rupert Hughes' original photoplay for the Goldwyn star.

Cullen Landis has been chosen to play the leading role in Alice Duer Miller's first original screen story for Goldwyn, "The Man With Two Mothers." This is one of the best roles Mr. Landis will have had. His first success as a Goldwyn repertory player was in Rex Beach's photoplay, "The Girl From Outside." He is now playing in the Rupert Hughes' picture, "The Old Nest."

# Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

## *A Virgin Paradise*

*(Pearl White—Fox—9,000 Feet)*

M. P. W.—Is a well-made picture of its class and among the most elaborate productions in which Pearl White has appeared.

W.—Slight story but Pearl White is a good female "Tarzan."

N.—Pearl White plays a female Tarzan in adventurous melodrama.

T. R.—There is lively entertainment for children and adults alike in this frank "thriller," with its amusing comedy touches and South Sea Island settings.

E. H.—Pearl White followers and the general public should warmly receive the present offering, which will be rated by many her best under Fox banner.

## *A Midnight Bell*

*(Charles Ray—First National—6,140 Feet)*

M. P. W.—Charles Ray shows a new and welcome side to his well defined bent for character impersonation.

N.—Whirlwind finish puts over Ray's latest.

T. R.—It is mighty good comedy drama, thrills and humor being pleasantly intermingled, and should be welcomed by exhibitors as a drawing card of undeniable value.

W.—Offers satisfactory entertainment and is sure to please fans.

## *A Daughter of the Law*

*(Carmel Myers—Universal—4,752 Feet)*

M. P. W.—Carmel Myers has fast moving melodrama for her latest Universal feature.

E. H.—Is not issued as a special but should be. It is worthy of that distinction.

T. R.—A real thriller, with melodramatic excitement every minute, is the way to sum up this one from Universal.

N.—A particularly good melo well worth seeing.

W.—Crook melodrama of average interest.

## *Greater Than Love*

*(Louise Glaum—Associated Producers—6 Reels)*

M. P. W.—The picture is typical of the modern tendency toward the newer religious beliefs which is noticeable even where there is profligacy. At times it is deeply stirring.

E. H.—Should win popular rank as the best of Louise Glaum's recent vehicles.

N.—Human document on mother-faith theme.

T. R.—A little editing in the cutting room and a re-co-ordination of the symbolical scenes that would tend to explain instead of mystify and there would be no fault with the picture.

W.—A weak moral lesson doesn't cover up very wild doings.

## *If Women Only Knew*

*(Featured Cast—Robertson-Cole—5,549 Feet)*

M. P. W.—Is intelligently produced, and contains a fire episode and a reproduction of a college strip-poker party that will make distinct impressions.

N.—A picture well worth witnessing. Let them see it.

T. R.—The work of the players deserves unqualified praise and exhibitors will find the feature an attraction well worthy of exploitation.

W.—Production values offset old theme.

## *Pilgrims of the Night*

*(Featured Cast—Associated Producers—5,772 Feet)*

M. P. W.—Everybody who enjoys a rattling good detective yarn will be more than satisfied with it.

N.—Highly involved mystery story is rather puzzling to the spectator.

T. R.—One of the most entertaining films of the season. Young and old will enjoy it alike—it is suitable for all.

W.—Good production given unreal story.

## *Moonlight and Honeysuckle*

*(Mary Miles Minter—Realart—5,000 Feet)*

M. P. W.—On the whole this is just the picture for the matinee crowd, which, as all exhibitors know, is composed mainly of housewives and flappers.

N.—Frail and conventional and carries no sparkle.

E. H.—A clean, wholesome little story, well acted by a competent cast, assisting Mary Miles Minter.

W.—Scarborough's stage play too slight for screen purposes.

## *After Your Own Heart*

*(Tom Mix—Fox—4,244 Feet)*

M. P. W.—Is a sprightly piece of fiction and amusing as well.

N.—Humor and new gags make this quite interesting.

T. R.—After the picture gets fairly started it is a corker.

W.—Great climax that saves it.

## *Thunderclap*

*(Featured Cast—Fox—6,745 Feet)*

M. P. W.—Contains equal parts of high grade sensation and heart interest.

T. R.—A bully good picture from the box-office standpoint.

N.—Great for the gallery gods.

W.—Brings back the days of ten-twenty-thirty meller.

## *Her Sturdy Oak*

*(Wanda Hawley—Realart—5 Reels)*

M. P. W.—Refreshing human note gives Wanda Hawley's new Realart picture good entertainment value.

N.—Wanda Hawley picture only mildly entertaining.

E. H.—A light comedy-drama full of amusing situations that should prove a good summer attraction.

W.—Mild though entertaining production.

*PROMINENT IN ARROW'S FIFTY-TWO-COMEDY PROGRAM*

*Left shows entire company making series of twelve Reggie Morris Productions; centre, Eddie Barry, star of fourteen Broadway Comedies; right, Paul Weigel and Lilie Leslie in title roles in twelve Cruelywed Comedies*

# Chicago and the Middle West

By **PAUL HINZ**

## *Industry Loses Popular Joseph Gilday; Paramount Man Dies Suddenly at Home*

JOSEPH M. GILDAY, district manager of the Famous Players-Lasky Corporation, died suddenly on Friday, August 12, at his home at No. 4850 North Rockwell street. His end came not long after he was stricken with acute pains when about to board a street car on the way to his office. He had been confined to his home for a few days prior to that time, but felt sufficiently recovered to permit resuming his work.

Mr. Gilday came to Chicago about four days ago from Kansas City, where he held the position of branch manager for his company. His career in the show business dates back to the time he was owner and manager of the Willis Woods Opera House in Kansas City. He entered the moving picture field as an exhibitor shortly after that house was destroyed by fire, and it was while he was engaged in that particular end of the business, that he attracted the attention of S. R. Kent, now general manager of Famous Players-Lasky, who was then head of the company's Kansas City Exchange.

Mr. Gilday's services as a salesman were soon secured by the Kansas City branch, and in that capacity he made such a success that he was promoted to the post of branch manager in Oklahoma City. From that office he was later placed in charge of the Kansas City branch, and in turn promoted to district manager in Chicago, all in the short space of two years.

His remarkable success was due largely to his charming personality, his genial smile and his ready wit. During his short term in Chicago he made many real friends, and it can be truthfully said that he had no enemies. He was well known from coast to coast, and not only do his many friends experience a loss in his passing, but the industry in general will miss his helpful influence for many years. Exhibitors in this territory knew him as a man on whose word they could depend.

The remains were taken to Kansas City on Saturday, and services were held in that city on Monday, August 15. Many officials of Famous Players-Lasky from all over the United States attended the funeral. Mr. Gilday is survived by a widow, Frances Gilday, nee Schott, and a daughter, Marion. He was 53 years old.

*JOSEPH M. GILDAY*

## *Pictures as Innovation to the Regular Program*

Ravina Park, about twenty-two miles north of Chicago, has long been noted for providing the cream of entertainment for discriminating people. This year an important and interesting variation, from the regular Grand Opera fare, was offered in the way of motion pictures, once a week. Louis Eckstein, manager of the Ravina Company, states that this innovation was prompted by the great improvement of the picture of to-day over former productions, and the constant availability of high-class features.

"It is, as yet, only a novelty with Ravina patrons," he says, "but they are delighted with it. My only regret is that there are only nine-weeks—nine pictures—to a season, as it takes a while to accustom these people, many of whom never go to see a picture show, to this new style of entertainment. But the results so far have been surprisingly good and it is my intention to keep this up every season."

## *Universal Officials Meet Censors from Different Parts of U. S. and Canada*

A UNION of the forces that make pictures and the forces that judge them, was attempted at the first get-together of Universal executives and censors from various parts of the country and Canada, held at Chicago, at the Blackstone, August 10. In response to Carl Laemmle's invitation to join this tour to the West Coast, conducted by H. M. Berman, about twenty members of various state and municipal censorship boards gathered here.

During the luncheon tendered to the press by Universal, members of the different censorship boards expressed their intention to use their power only in a way that would be constructive to the industry, and asked that they be regarded as "regular fellows" with human feelings and intelligence. One of the statements came from John M. Casey, chief of the Licensing Bureau in Boston, who since 1904 has had sole jurisdiction over public amusement places in his city.

Harry Knapp, chairman of the Pennsylvania board and for twenty years dramatic critic on the Philadelphia Enquirer, was another speaker.

Dr. George Heller, of the Maryland board at Baltimore, expressed enthusiasm at being one of the chosen ones to participate in the tour.

Representing the National Board of Review, W. D. McGuire, executive secretary, New York, said: "Inasmuch as our body is an advisory not a censoring board, I have not precisely the same viewpoint as any of the rest of you. I will say frankly that while a 'group's' opinion is superior to many individual opinions, still in the last analysis, only the decisions which get the support of the public are intelligent and lasting opinions."

### *Plans Conferences*

H. M. Berman, in commenting later on the expedition, explained that the plans included one week of conferences between producers and censors to be held at Beverly Hills, Cal., before the viewing of any picture will take place. The party which included several women, the wives of censors, left Chicago on the Santa Fe, the evening of August 10, after a visit to the Pageant of Progress where Mayor William Hale Thompson was introduced to the members, and a visit to some of the larger picture house of the city was made.

## *Indorse Resolution to Play Independent Films*

An indorsement of the resolution passed at the Minneapolis convention in regard to playing as many independent productions as possible during the month of September, was passed by the Chicago branch and the Illinois branch of the M. P. T. A. O., at recent meetings of these bodies. The Chicago branch, which met August 4, also passed a resolution to aid in the suppression of any films featuring Clara Smith Hamon.

This was done in response to a letter of protest against these pictures sent to the organizations by Mrs. James W. Keeley, chairman of the Chicago Woman's Athletic Club, and also in collaboration with the recent resolution pased at the annual convention of the state branch, and of the national body at Minneapolis.

## *Oimet Loses Son*

L. Ernest Oimet, manager of the Specialty Film Import Limited, in Montreal, passed through Chicago, August 10, accompanied by his wife and youngest son. Mr. Oimet had just suffered a loss in the death of his eldest son whise remains were being sent to Los Angeles. Mr. Oimet expects to return from California in about a month.

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## Fear of Opposition Stills Small Houses Where Fighting Might Win Out for Them

LAST fall ground was broken for a 2,500 seat theatre in the vicinity of Brooklyn, where this writer makes his home. August first saw the inevitable second and last chapter written. Two 300 seat houses closed their doors. They quit without a fight.

All over the country the same thing is happening. The little house is killed off by the larger one. It is a tragedy, because it is so unnecessary. We have been watching this particular manifestation at close range. We know that the surrender was uncalled for. We know that a good fight would have won for at least one of the smaller houses.

### Plenty of Time

Ground has broken for the new house—one of a chain—early in the fall. There were numerous delays and the house did not open until late in the spring. Up to that time the territory had been served by two small houses, one on the business street leading to the subway station and the other half a mile away. These two houses had a possible support of something like 25,000 people, most of whom were able to attend a show two or three times a week if they wished. It was a section of homes of fairly well to do people; able to afford the pictures and not able to pay $3.30 for theatre tickets. It was an ideal clientele.

### No Improvement

One house used a mechanical piano; the other a two-piece orchestra of violin and piano. Neither made an effort to play the pictures. The mechanical piano could not, and the orchestra didn't know enough to.

Both houses did a good business with a good attraction and played to capacity on strong features. The only advertising was a few window cards and a board near the station announcing the attractions for the week.

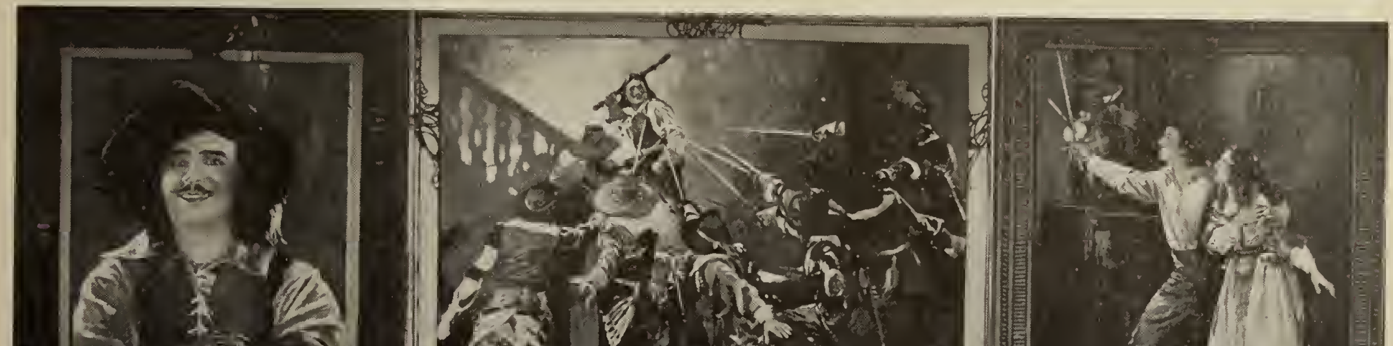
At this particular point the station is entered from under the tracks and people came from both directions. There were no theatres the other side of the tracks, yet there were no billboards on that side. If you wanted to see what the houses had, you were required to come past the station to look.

With practically eight months in which to build up a clientele, neither house made a single move to improve this condition. The managers seemed only to be waiting to be put out of business.

### Bad to Worse

The only change consisted of putting in a worse violinist in the house with an orchestra. Nothing was done to make either house more attractive. One house had neat racks, but no effort was made to keep them in order. If a screw came loose, that end of the rack hung until it caught in the clothing of a passing patron and was completely torn off.

Both managers smoked as they stood at the ticket box. Neither seemed to make the slight-


DOUGLAS FAIRBANKS
PRESENTS
"THE THREE MUSKETEERS"
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PRESENTS "The
THREE MUSKETEERS"
Adaption by EDWARD KNOBLOCK
Direction by FRED NIBLO
Photography by ARTHUR EDESON
DOUGLAS FAIRBANKS
presents
"The THREE MUSKETEERS"

THESE SIX DESIGNS SHOW THE REMARKABLE PAPER PREPARED FOR "THE THREE MUSKETEERS"

*On the top line ore the two one-sheets, flanking one of the best oction six-sheets that ever had paste slapped on its back. Below is the 24-sheet with the threes on either side. Aport from the charocter pose of one of the one-sheets, there is real aciton—plot action—in each of the displays, and the man who can't sell on this couldn't give awoy free tickets to the circus. It's the United Artists' best bet*

# Selling the Picture to the Public

est effort to show courtesy to the incoming patrons. No effort was made to bar children under sixteen or to hold them in order once they were admitted. Saturday and Sunday matinees were madhouses. The evenings were little better.

*The Last Chance*

When the new house finally did open it proved to be poorly constructed, badly ventilated, and it used a program of from 60 to 120 days old; no better than the other houses were offering. Often it was not as good. There were three and four changes a week, where the other houses offered five.

One house cut its prices. The other emphasized the regular price, which was half of what the new house charged for about the same grade of attraction, plus better music. No effort was made to talk up the advantage of supporting the smaller houses to preserve competition. No effort was made to put out special paper or to circularize the houses. Even when the big house played a release three weeks after one of the smaller houses, nothing was done to call attention to that fact.

*No Exploitation*

There was absolutely no exploitation of any sort, there never was a window display, a contest, a lobby display or a street stunt. These were not even tried. The managers just waited until the bank roll broke, closed the doors and drifted away.

As a result a section larger than many towns is left with a choice of three or four pictures a week at one house and these not well chosen. Patrons have to go to a hot, stuffy house, and if possible sit close to one of the exit doors to keep cool.

*Education Could Win*

They know now what they could have been told before. They know that one house means a poor show; cheap features and discomfort, and yet they were not told this before the houses quit. They were not asked to support the smaller houses to preserve competition. The managers merely gazed dumbly at the crowds flocking to the new house with never a real effort to win them back, and so they are out of business. They are victims of their own fear of competition.

For every house put out of business by the effort of its competitor there are twenty killed off by their own fears. It's about time that managers realized that sometimes a fight will win, and that the time to fight is when the opposition house is begun, not after it is opened. There has never been a time when a good three-piece orchestra, a broom and intelligent and courteous management would not have saved either house, or both. But it was never tried. Think that over when your own time comes if you are the "little fellow."

## *Couldn't Get a Window So Greene Took a Door*

Fred V. Greene, the New York Paramounteer, went over to Newark to help the Newark Theatre get a start on its opening as a picture theatre. It has been taken over by the Adams Brothers, with Henry A. Finter as local manager.

Greene got several windows and one door. A cloak and suit store would not permit a cutout in the window, but when Greene gave them a good line for the card they let him place the cutout just inside the doorway where it could be seen from the street, and where it attracted more attention than it probably would have done in the window. The opening attraction was Gloria Swanson in "The Great Moment" and according to the card it was the great moment to buy a wash dress, the other half reading "has arrived and is at the Newark Theatre, now."

*Some Virgin Fields*

One of the two cards in the window of a furniture store does not show up well in the cut because the red initials sink into the background, but it loomed like a house afire. It was the first time the store had ever let in amusement advertising, and Greene feels elated over two firsts on one attraction. He tied up a phonograph store with a display of records, and obtained some co-operative advertising in the newspapers.

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*HAVE YOU YOUR COPY OF PICTURE THEATRE ADVERTISING?*

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## *"Traveling Salesman" a Judge of Luggage*

Harry Swift, Washington Paramounteer, figured that a traveling salesman should be a good judge of luggage, so he tied up a window in Cumberland, Md., to a display of vacation trunks and things and implored the populace to see Fatty Arbuckle in "The Traveling Salesman" at the Liberty Theatre.

Fatty Arbuckle
Traveling Salesman
Luggage

*SWIFT'S LUGGAGE WINDOW*

It was not the only window he obtained, for he landed five for a six-day display each, but this is the most appropriate as well as the best. A window in which the goods match the title or subject matter of a play is always better than just a window, though mere windows are not to be sniffed at.

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*Just because the cool weather coming will give you more money for newspaper advertising, don't cut out the stunts. They work as well in the winter as in summer.*

E SALE
Radical Reductions
FURNITURE
Gloria Swanson

*HERE'S A WINDOW DISPLAY AND SOME "INSIDE STUFF" BY FRED GREENE IN NEWARK*

*The Paramounteer could not persuade a suit company to give a window, but they cheerfully contributed a space just inside the doorway, and it not only sold the persons who entered, but at first glance it startled the passer-by to see a man carrying a woman around a perfectly respectable commercial establishment. The window display was the first time out, so it was "A Great Moment" for Greene to land these two*

# Selling the Picture to the Public

*WANDA'S KISSES ARE SWEET, BUT THESE ARE SWEETER*
*Harold F. Wendt, of the Rivoli, Toledo, hooked "A Kiss in Time" to a local candy factory which specialized in kisses, and he got two signs and eleven stills as a result of this simple hook-up with "Toby"*

## Candy Kisses Helped Wanda Hawley Feature

Kisses in a window are not half as nice as kisses in the parlor with the lights turned down, but they have greater publicity value. Harold F. Wendt, publicity director for the Rivoli, Toledo, hooked Wanda Hawley in "A Kiss in Time" to a local store where candy kisses were the chief feature, and he got a big display of stills and two signs because the title hooked in so well to the store's products.

He could have gotten other windows, but the kiss window seemed most appropriate, and the laugh he won through the tie-up was worth almost as much as the advertising display itself, for the stunt with a smile works as well as the voice with a smile. It's an easy hook up and helped both store and show.

## Had New Handling of Balloon-Ticket Stunt

Leon M. Rosenblatt, of the Lyceum Theatre, Bayonne, N. J., was doing a pretty poor matinee business through the summer and when Fred V. Greene, Jr., came in to help him sell "Too Wise Wives" he told him his troubles.

Greene suggested that a few free tickets might help, and sat down to figure out a new scheme. He found it by making an adaptation of the balloon stunt.

### *Blimping Coupons*

The balloons, weighted with coupons, were released so that they rose to the underside of the marquise while the children, previously notified, waited expectantly. Then an electric fan was used to blow them out into the open, where they rose and sailed off into space, each pursued by a bunch of yelling kids. Some of the tickets were good for a single admission and some ran for four weeks, but all talked about "Too Wise Wives."

The rest of the story is best told in a signed statement by Mr. Rosenblatt, in which he says:

"Before the balloon stunt was pulled on Saturday, July 30, my matinee attendance was from 40 to 65 persons, with receipts varying from $4 to $8.

"The coupons attached to the balloons were not cashed in until Tuesday and in the meantime the children talked it up. Beginning Monday afternoon, the crowds began to come and I now play to between 200 and 300 persons every afternoon, with my receipts running from $25 to $50. The services of Fred V. Greene, Jr., was, of course, free with 'Too Wise Wives.' The cost of the stunt was $1.50. When such an outlay brings such an increase in my business, I am 'for' exploitation now and forever."

*HERE IS A NEW WAY TO WORK THE BALLOON—FREE TICKET STUNT*
*Leon M. Rosenblatt, of the Lyceum Theatre, Bayonne, N. J., worked out the idea with Fred V. Greene, the New York Paramounteer, and it raised the matinee takings about 600 per cent. at a cost of a dollar and a half*

## Got Barefoot Stunt On the Front Page

Harry Swift, of the Victory Theatre, Holyoke, Mass., made the front page the other day with the press book stunt on "The Man Who."

This is the Metro production of the Saturday Evening Post story of the man who made a campaign in New York against high-priced shoes by going barefooted.

Smith set out a barefooted man in evening clothes with bare feet, and carrying a suit case. The message was on the suit case and it is safe to say that no one passed the man without reading all about Bert Lytell going barefooted all through the play. It's simple, cheap and vastly effective.

## Tried Telegrams

Seventy-five general managers of commercial concerns in Los Angeles recently got telegrams. They all read. "Say, Boss, when do I get that ten-dollar raise?" These were all signed by Harvey Wilkens.

Seventy-five bosses were still trying to locate Harvey on their payrolls, with the intention of firing him, when they got other telegrams. These read:

"Meet me any afternoon or evening this week at California Theatre. Stop. It will be worth your while. Stop. Bring your family. Stop. They will enjoy it. Stop. Here is good news. Stop. Never mind that ten dollar raise I asked for. Stop. I don't need it any more."

### *Costly, But Good*

It was paying a rather high price, but the California management figured that it brought in more than the immediate response, for seventy-five men who were particularly interested in this Associated Producers presentation were brought into the house and made fans. A large percentage of them showed their telegrams when they bought tickets and commented upon the cleverness of the idea.

# Selling the Picture to the Public

## *A Southern Theatre Makes Great Displays*

C. R. Glenn, of the Queen Theatre, Hendersonville, N. C., uses the slogan "Hendersonville's only year-round theatre" and he makes good on the boast by getting them in with lobby displays out of the ordinary.

Two good ones for recent First National productions are shown on this page. Both were decidedly effective, and yet Mr. Glenn writes that they cost less than fifteen dollars each. Much of the stuff was borrowed and the rest was home work, which kept the carpenter bills down.

### *Fenced It In*

For "The Passion Flower" an unusual display was made. The lobby was boarded and graveled walks put down. A neat fence was run across the front with a wide, inviting entrance, and this served to hold the gravel from being kicked into the street.

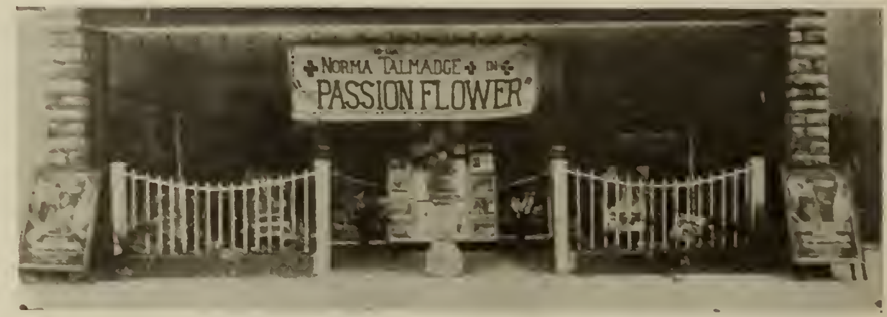
Inside there were grass mats and growing shrubbery in bloom, and a tin lily pond, carefully banked in. In the evening blue lights in and out of the lobby gave it a soft, moonlight effect and it was easily the coolest spot in town.

### *"Wedding Bells" Were Rung*

For Constance Talmadge, in "Wedding Bells" only a portion of the lobby was used, and this was fenced in with the same material used in the other picture. There was a tiny church, with branch "trees" and grass and sand, and you could almost hear the organ peal and the bride telling the groom to hold his head up and not to look so self-conscious.

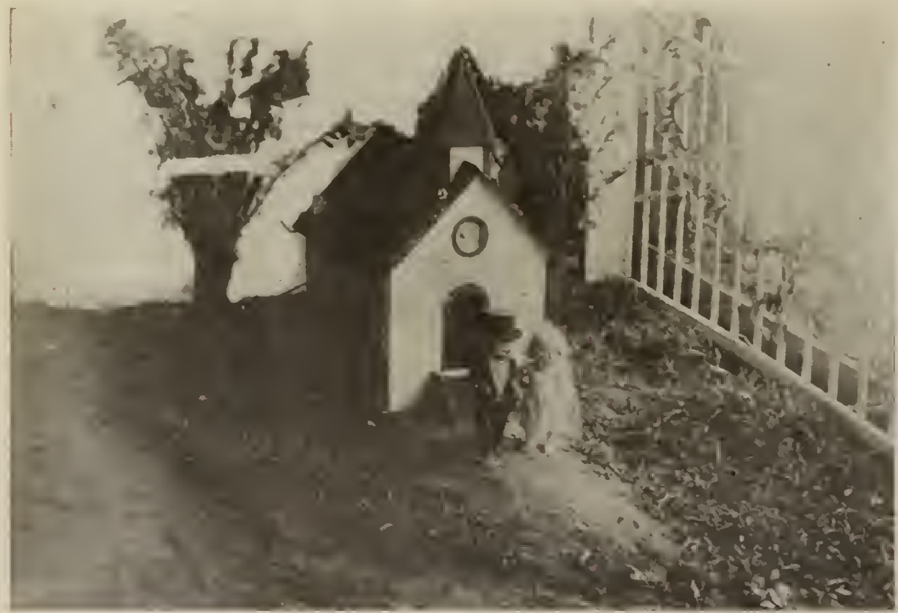
Both displays made money at a time when business was generally poor and both were inexpensive, the bulk of the stuff coming from a local florist, who asked only a credit card in return for his landscape work.

Very often a hook up can be made with some florist or decorator to get good displays at rock bottom cost, and these effects from the Queen are so good that they are worth while going after. Just because your lobby never brought you in much money is no reason why it should not be made to, and even a neighborhood house can profit from good displays. See what you can do, and do it in a hurry.



*TALK ABOUT YOUR AIRDOMES; HERE'S A SUMMER GARDEN*

*It's built right in the lobby of the Queen Theatre, Hendersonville, N. C., and it cost less than fifteen dollars because they gave a credit card to the florist who loaned them most of the display and fixed things up for them*



*WONDER HOW THAT BRIDE EVER GOT THROUGH THE DOOR*

*That church looks like the railroad "station" at Naughright, N. J., if you ever heard of that interesting place, but it helped to make a corking good lobby display at the Queen Theatre, Hendersonville, N. C., for Constance Talmadge in First National's "Wedding Bells"*

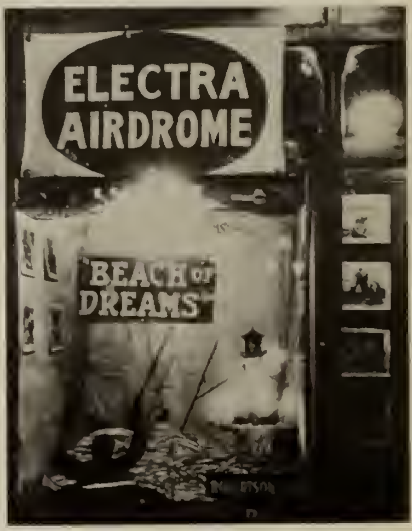
## *Brooklyn Theatre Has Its Own Show Window*

In the Electra Theatre, Brooklyn, one of a local chain conducted by Maxwell M. Chetkin, is a show window in the lobby which has worked so well for successive attractions that when the house is remodeled it is planned to increase the width of this display space, even at the cost of lobby space. The experiment was tried one week of cutting out the window for a good attraction, and business fell off appreciably, so it was felt that the window had proved its value.

The Electra is a 600 seat house with an airdome accommodating a thousand, and is managed by Joseph E. Brown and Harry Spangler. For "The Beach of Dreams," a Robertson-Cole story, featuring Edith Storey, they framed up the display shown here.

The display represents a storm swept beach with a ship in distress, a lighthouse and a man struggling in the quicksand. The lighthouse contains a flasher.

The figure of the man was cut out from a poster and mounted at a cost of 90 cents. Cardboard for the lighthouse and signs cost half a dollar and the sand, which was imported from Coney Island, cost two passes and forty cents car fare for the boys who went after it.



*THE THEATRE SHOW WINDOW*

The rocks came from a construction job nearby and the waves and other material came from the prop room, the entire cash outlay being $2.40 including current. On other displays Brown and Spangler borrow wax figures from a clothing store in return for an advertising slide and the cost of any display seldom exceeds $5 and often falls much below. It makes a big difference in the receipts.

## *Cleaned Up on Caruso*

G. E. Mausert, of the Rialto Theatre, Jamaica, was the first to clean up on the death of Caruso with the Paramount production, "My Cousin." An amplifying device was hooked to a phonograph, and a Burton Holmes scenic of "Naples" where the tenor died, was added to the program. It served to demonstrate that as an actor the dead singer was a great tenor, but the house made a clean-up.

# Selling the Picture to the Public

HE HELD UP THE BANK FOR ITS SHOW WINDOW—NO SHOOTING

*Leslie F. Whelan persuaded the bank president that he could get some money for the bank if he would donate his window, and the president fell. After that the Paramounteer could get all the windows he wanted in Ouray, Colorado, but the first was hard work*

## Got Bank Window to Break the Precedent

Ouray, Colorado, was one of those towns where no one ever got a window hook-up just because no one ever had. Talk to a merchant about a show in his window and he would reply that it had never been done and he saw no reason for doing it.

Then Leslie F. Whelan, Paramounteer, breezed into town and got a hunch that this was his day to do something. The merchants were so hard boiled that there was no use breaking a hammer on their shells, so he went over to the bank.

### *Cornered the President*

The president was as enthusiastic as an author listening to a book agent, but Whelan cornered him and made him admit that the bank liked to get money on deposit and Whelan suggested a card reading "The only way to have Brewster's Millions is to start now. Open a savings account."

"There won't no one read it," objected the president, so Whelan offered a compromise. He would put the card in the window. If it did not take hold inside of half an hour, he would take it out again.

### *Effective In Five Minutes*

The president nerved himself to that much of a gamble and Whelan made the card, surrounding it with stills. He didn't wait the half hour for a decision, for the people flocked about it. It was sold in the first five minutes and now Whelan can get any window in town. The first window is not only the hardest, but about the only hard one, and Whelan burst the town wide open.

## Minor Military Effect for "Heart of Maryland"

Getting a big flash with a small investment was the stunt of the Royal Theatre, a New York neighborhood house. They were offering Vitagraph's "The Heart of Maryland" and made a mounted banner the basis of the display, with three sheets and stills below.

Back of the centre door of the three-door lobby, they built up a tent effect, in front of which a Union general, with very obvious whiskers, paced during show times. It looked like a lot more than it cost and served to bring the attendance record up to something like the winter normal, and that's a real stunt these days in New York.

*Start the new season with a whoop and an extra good program.*

## Changed Tin Can Idea for Ray's "Scrap Iron"

Steve Willitt, who knows how to make the children work for him, adapted the tin can matinee to "Scrap Iron" when he had that First National booked at the Liberty, Astoria, Oregon.

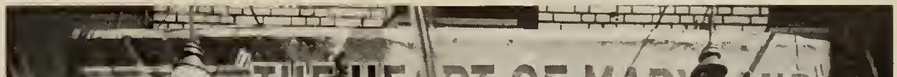
He wanted some scrap iron for a lobby display, for he figured that a heap of junk would put the idea over for him. He told all the children that anyone could have a matinee ticket to the preceding show who would bring to the house a piece of scrap iron weighing not less than five pounds.

He gained an unusual lobby display that fitted right into the title, and then he sold the accumulation to the junk man for more money than he expected to have to pay for getting the stuff carted away. It was a self-supporting stunt if ever there was one, and it built business for the Ray production.

## Whistled for "Whistle"

Gid Grauman's press agents got busy lately and got all of the factory whistles to blow in the middle of the night. It sounded like Armistice Day and for a couple of hours after the police and fire departments were busy explaining that they did not know what it was all about. The newspapers were better informed, for the next morning they carried stories and Grauman's advertisements told that they were celebrating the return of Bill Hart in "The Whistle."

It's a good stunt if you get away with it, but if you get sued because some nervous person, already ill, is made worse by the din, it will eat into your profits noticeably. It's a good press stunt, but it is a little too much so.



MILITARY DISPLAY PUT OVER "THE HEART OF MARYLAND"

*The Royal Theatre, a New York Neighborhood house, built a tent effect back of the center door of the lobby, put a set of whiskers on a super and made a hot-weather cleanup on this Vitagraph super-production*

# Selling the Picture to the Public

## *Made a Jail Delivery for "Outside the Law"*

When William Connors, of the Luna Lite Theatre, Marion, Ind., decided upon a jail front for Universal's "Outside the Law," he did not like the samples shown and decided to cut his own paper patterns. He got a very effective front, working along new lines.

He made a beaverboard jail front, decorating it with the cutouts from six and 24-sheets, then made a pair of gates that swung outward. He did not put a welcome mat out on the front, but people felt free to come in, anyway, and it looked almost like winter inside the house, for they went out and told the others that it was a good show.

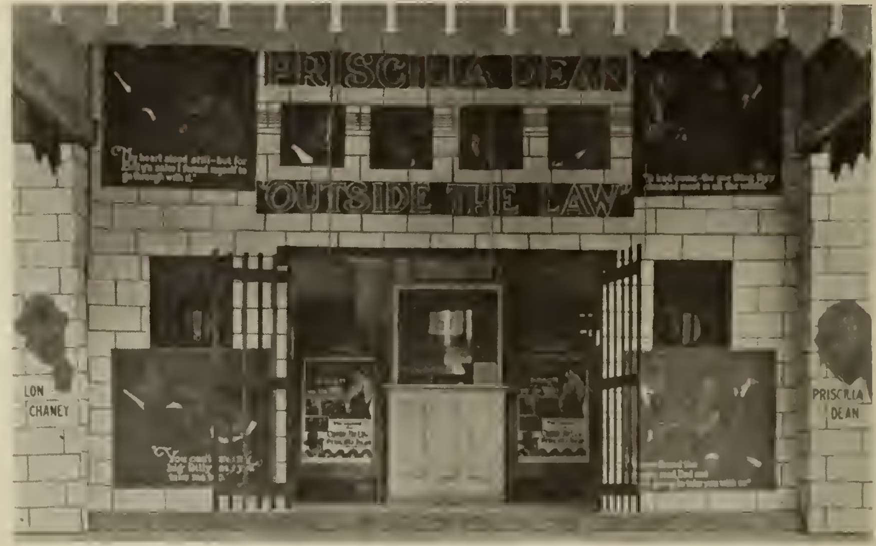
This front can be worked with less cutting than most of those shown, and at the same time it offers a decidedly good effect. Later you can paint it over and use it for something else. Give them a little time to forget and it is as good as ever.

## *Thirty Windows Won for a Heart Feature*

Jack Sanson, of the Bristol Theatre, Bristol, Conn., is a hustler, and when he booked "O'Malley of the Mounted," he called on Albert Nathan, the New Haven Paramounteer, to help him put Bill Hart over, not so much because Bill needs much help as because Sanson wanted to make the last dollar he could.

They got thirty windows for cut-outs and stills, and the window next door to the house showed a shack and Bill had a painted background in a well devised layout that was better than the cut suggests, though you can get a general idea of the stunt.

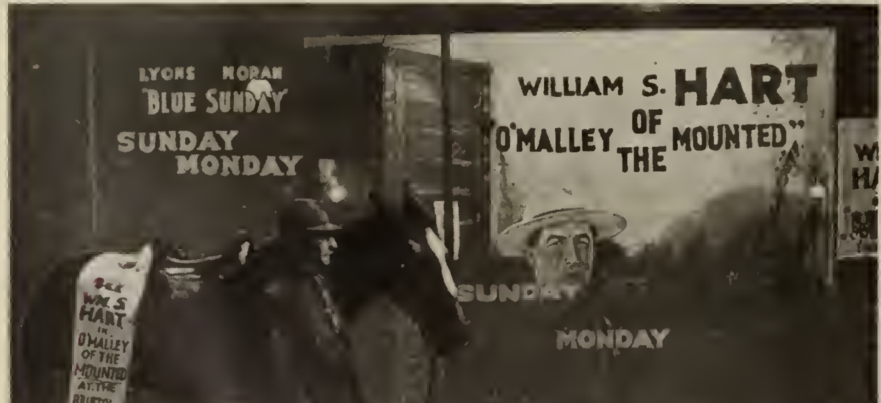
The horse and rider were the street ballyhoo and went all over Bristol and invaded the nearby towns, as well.



*WHO CARES FOR JAILS WHEN THE GATES ARE WIDE OPEN?*
*The Luna Lite Theatre, Marion, Ind., offers a new idea for Universal's "Outside the Law" and similar "Jail" plays. It has the barred gates, but they are kept wide open and it costs more to get in than to get out again*

## *Cinched the Governor*

Amike Vogel, the Seattle Paramounteer, has obtained from Governor Olcott, of Oregon, a letter endorsing a "better pictures" week, which of course, happens to be Paramount Week, September 4 to 10, and now he is after the State head in Washington. Looks as though Paramount Week would be something out that way and stunts like this go a long way toward getting the desired results.



*JUST ONE OF THIRTY WINDOWS, BUT IT IS THE BEST*
*Jack Sanson, of the Bristol (Conn.) Theatre, got busy with Albert Nathan, Paramounteer from New Haven, and he got a lot of window displays and also put out a mounted patrol, who is shown here violating the local ordinance against horses on the pavement*

## *Sold "Peck's Bad Boy" On Continuous Stunts*

Arthur Cunningham, of the First National publicity department, in Omaha, working with Harry V. Watt, of the Strand, a Blank theatre, got good business for "Peck's Bad Boy" in spite of a little extra hot weather.

He tied up the News to the original Peck stories, the same as were used by the New York Evening World, and then tied them up again to the Jackie Coogan dolls, as premiums for circulation schemes. Between the two he got 2200 inches of reading space.

Then a local store was persuaded to give the orphans a treat and the store hooked its advertising up to the theatre, and to cap the campaign, a prize was offered for the largest family. This gave him an almost continuous appeal, the stunts overlapping, and put the play over when business ordinarily would have been dead.

## *Ghost Stuff*

Ben Serkowich, of the Robinson Theatres Company, Peoria and Bloomington, Ill., sent a letter to the Chief of Police, of Peoria, in which he told of two ghosts to be seen nightly at the witching hour at the entrance to Bradley Park. He gave a minute account of their antics.

The official paid no attention to the communication other than to show the "nut" letter to the reporters. The afternoon papers took it up and that night a crowd of 600 curiosity seekers gathered around the park entrance and had to be dispersed. It was the Chief himself who read the riot act and he helped along by announcing that it was probably some press scheme for "The Witching Hour" at the Madison. Of course he was quoted in the morning papers, and that clinched the publicity.

Serkowich also planted a banner on the Court House cupola imploring the public to contribute to the free ice and milk fund and see "The Witching Hour" at the Madison. Making it fifty-fifty planted a banner where no show cloth could ever go alone.

# Selling the Picture to the Public

## *Hyman's Novelties at the Mark Strand*

*EDW. L. HYMAN*

Vocal and ballet numbers are scoring so strongly in the New York theatres that it is possible that the striking musicians will find their places gone when they decide to quit striking against the necessary twenty per cent. cut. At the Mark Strand Theatre, Brooklyn, Edward L. Hyman has won out with a Russian ballet he has been keeping an eye on ever since the first talk of a strike. The patrons have taken very strongly to the dance numbers and these will be featured on the program for the week of August 21, opening with a big concerted number, "A Russian Festival." For this a snow covered wall is backed by a set piece showing a Russian city against the clear blue of the winter sky. The organ opens with the introduction to the Russian folk song, "Song of the Volga Boatmen," which is picked up by the quartet singers as the curtains part, the organ dropping out. They follow with "Trepka," by the same composer, and the ten members of the ballet corps, who have been grouped on the stage, do a dance to Glinka's "Russian Peasant Dance," and for a closing selection an American tenor sings a Russ song while the dancers interpret. The stage is in red and amber, mixed, with blue on the back drop.

The Topical Review comes second with Massenet's "Meditation" from "Thais," played by a violinist on the concert stage with the ballet on the production stage. The dancers will wear rose petaled skirts, carry roses and wear red wigs. The setting will be a black cyclorama with blue and red spots on the dancers. A pink spot will be thrown on the girl violinist.

Tony Sarg's Almanac number, "The Cave Man," follows, and this gives place to the prologue to "Experience"

The setting for this has been taken from one of the scenes in the film, being reproduced from a film cutting. The back drop is a cloud effect, which will be lightened by a cloud effect thrown from the machine. In front of this, on the left, is a cottage and winding road on a set ground row, the road winding behind a set tree on the right. There is a heavier tree on the left to mask in the lighting machines for the cloud effect. The tree on the right is an apple in full bloom.

Into this setting comes "Youth" and meets "Love," the former being the tenor and the latter the soprano. The latter sings Wetherly-Squires "When You Come Home" and the chorus is taken up as a duet, the film following as the screen is dropped.

Following the feature comes the famous quartet from "Rigoletto" and this gives place to a Pollard comedy, "What a Whopper!"

This makes an eight number program which is handled entirely with the organ and without the slightest detriment to the effect.

## *Bride and Groom Were "Wedding Bells" Stunt*

W. E. Drumbar, of the Riviera Theatre, Knoxville, used wedding bells for the lobby, an electrical set playing the sort of music they had out at church weddings. With floral bells and silver and gilt rivals, the lobby took on a really marital aspect.

Inside the house, just before the screening of Constance Talmadge in "Wedding Bells," Drumbar's stenographer came down one aisle, dressed as a bride, while down the other came one of the ushers in conventional clothes. They ascended to the stage, each followed by a spotlight, and as their hands clasped and they turned to an invisible minister, the spots went out and the picture started.

It backed up the lobby display and helped to get the picture over to a little extra start. Drumbar wanted to dress his lobby for a fashionable lobby, but there was not time, so he did the best he could.

## *Had Racing Auto for "Speed" Perambulator*

W. E. Drumbar, of the Riviera Theatre, Knoxville, played Wallace Reid in "Too Much Speed" recently and he ran across a camouflaged Ford that looked a lot like one of the cars in the racing scenes, though it lacked the speed. He dressed it up in a banner and set it scooting around town at a cost of only $22.50 for three days.

These cars are made from a set of paper patterns and look very much like a real racer. They are to be found in almost any town and will work in well for any automobile picture. If you know where to find one, the chances are that your local garage can tell you.

Backing this up, he used a lot of the warning hands, setting them at street intersections, and placing one back of the judge in the local traffic court. It jazzed things up in a dull season and brought in more than the cost of the stunt by several times.

## *Repeats the Stunt*

William N. Robson, Pittsburgh Paramounteer, has effected the same tie-up with the Pittsburgh Press for Paramount Week that he worked for "Best Shown in Town Week." The paper will give a three ones, tying in with the Paramount display advertisement, to any house that will run a slide for two weeks. The space is valued at $12 and permits the manager to tie in to the big display at no actual cost to himself.

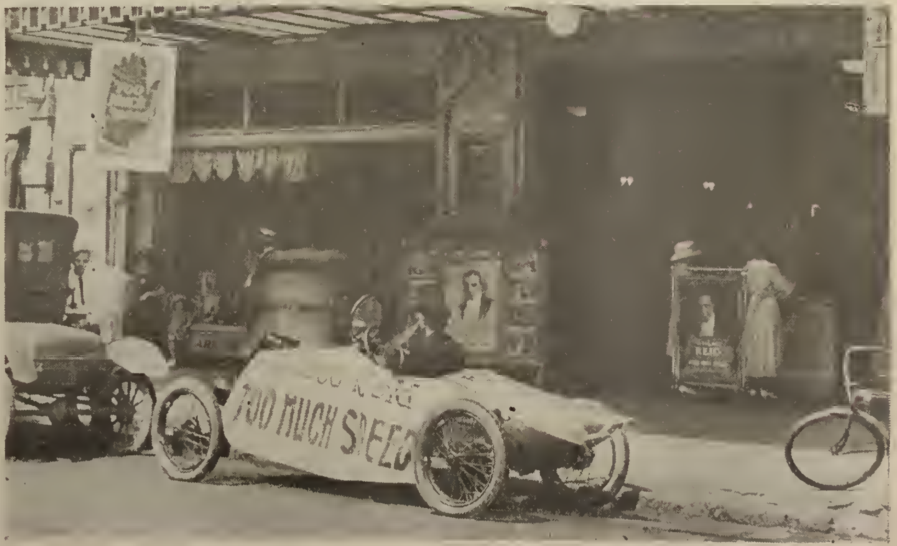
*Prizes for Window*

He is also sending out the suggestion that the local men offer prizes for the best dressed window in connection with the Paramount Week. This ties in with the Paramount Business Building Conference recently held by the Pittsburgh district, and Robson will wither come or send someone to adress the local meeting, explaining how a window trim can be made to help business in general as well as that particular store and the theatre.

Both are live wire ideas worth copying.

## *Boomed "Bob Hampton" with a Real Balloon*

N. A. Strain, Jr., publicity man for the Liberty and Palace theatres, Long Beach, Calif., utilized a plane which had been making local views for a newswpaper to put over "Bob Hampton, of Placer. He took up the angle that some of the views in this Marshall Nielan First National had been made from a blimp, and got the paper interested. This was easy, for it gave a new lease of life to the paper's own stunt, and he got some capital press work at no other cost than obtaining one of the production stills showing the blimp and others the pictures taken from the plane. He won a fine cut layout as well as a big news story.



HAD CAMOUFLAGED FORD FOR WALLY'S RACING CAR

*W. E. Drumbar, of the Riviera, Knoxville, got hold of one of those "paper pattern" Fords and sent it around town to tell that Wally Reid was to be seen at his house in "Too Much Speed." The stunt cost only $22.50 and it brought a lot more than that up to the box office*

# Selling the Picture to the Public

## *Declared Himself in on Human Fly Stunt*

It is not only the theatres which tie up to the newspaper circulation stunts. The Des Moines Capital lately brought to town a "human fly" and tied him up to the Catholic Orphan Home drive, letting him shin up the outside of the court house.

Max Doolittle, the Des Moines Paramounteer, heard of the stunt, and as he is pally with the Capital, he arranged to horn in on the stunt for Douglas MacLean in "Chickens" at the Garden Theatre, suggesting that the crowd would appreciate a few free tickets.

*FLY TIME IN DES MOINES*

Max bought a banner three by four feet and had several hundred free tickets printed up. The fly climbed to the third story, where he displayed the banner and then threw out the tickets, resuming his climb after the scurry for tickets was over.

As the newspaper work had brought several thousand people to the scene, Max got a fine showing for the banner, the tickets, which were good only at the matinees, brought the crowd to the house, and the word of mouth advertising sold the evening shows.

It cost the Garden just twelve dollars for the banner and tickets, the newspaper paying the fly, and for this they not only got the crowd, but the paper appreciated the free tickets, which gave it one more talking point in the story. It worked well all around, and the Garden is glad that it knows Max. So is the Capital, in spite of the fact that he is an awful space stealer.

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## *"Funday" Campaign Did Well in Town and City*

H. T. Gardner, of the Fotosho Theatre. Noosha, Miss., put over "A Small Town Idol" so well that a Kansas City manager followed the idea and also made a clean-up on the Mack Sennett.

Mr. Gardner started by running just the word "Funday" within a border as a teaser in the local paper. Then he painted it on the dead walls, the sidewalk, used it on tack cards, put it on his screen and got out one word throwaways.

Then he fanned the interest by asking what Funday was and when it would happen. About a week before the showing, he came out to say that Funday would be the day he showed "A Small Town Idol." By that time he had the entire town about ready to come—and they did.

G. W. Hinton, of the Kansas City exchange of Associated Producers, passed the idea along to G. A. Castle, of the Bonadventure and Mr. Castle wrote Hinton that the picture went over better than anything he had shown in the past two months.

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*Anything different helps to sell film. It doesn't always have to be good so long as it's new.*

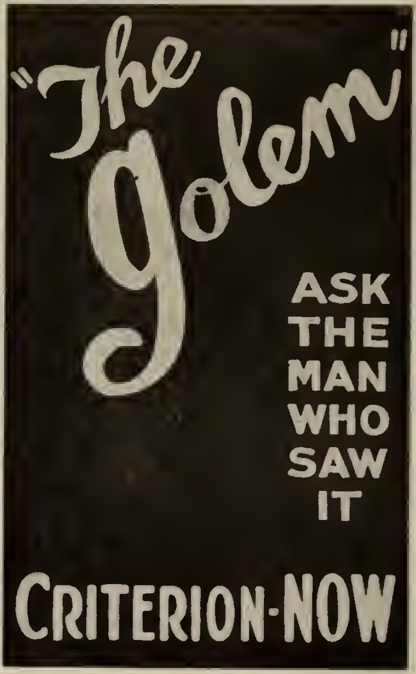
the VITAGRAPH Co.
Life Portrayals
VITAGRAPH
Life Portrayals
The VITAGRAPH

*PIPE "BLACK BEAUTY" WITH HIS ENGLISH GROOM*

*We know that he IS an English groom because this exploitation picture was snapped in front of the London offices of the Vitagraph. That proved it, doesn't it? It seems to be the exploitation for the trade showing, but it offers a suggestion for a stunt*

## *Characteristic Poster for "Golem" Production*

Claud Saunders, exploitation manager for Paramount, has devised an effective one-sheet, duplicated in a quarter sheet card, for "The Golem" when it is offered for release after its very prosperous run in New York.



*SAUNDERS' ONE SHEET*

The background is blue, with white lettering, except for the "o" in the title, which is done in yellow. This, it is expected, will attract unusual attention, and may be made the basis of a prize contest. It may not be safe to offer prizes, but it can be made the basis of a good interest campaign, for few will know the answer.

The explanation is found in the fact that Rudolph, of Hapsburg, condemned the Jews to wear a yellow circle on their dress as a distinctive mark of their race and all of the Jewish characters in the picture are thus marked. It makes for distinction in the paper, and gives at least the basis of a newspaper item if not a contest.

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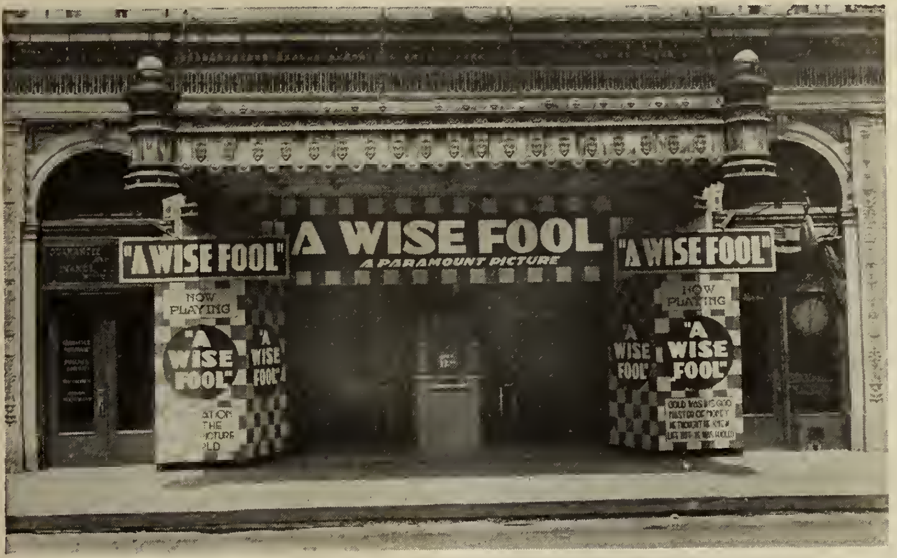
## *Appealed to Autoists*

C. F. Alwein, of the Castamba Theatre, Shelby, O., is the latest to discover that even joy riders like to have some fixed point of destination. He took small advertisements, costing from seventy-five cents to a dollar, in the papers of all the nearby towns, suggesting that the folks motor over and see Chaplin in "The Kid." His auto business was so unexpectedly large that he is going to keep on driving after the rubber tired business until cold weather comes in.

In the smaller papers the advertising runs around twenty to twenty-five cents an inch, and you get plenty for a dollar and it will pay for itself if one auto party is landed as the result of each advertisement. On "The Kid" he even drew business from the larger places where the Chaplin First National had been seen much earlier in its run. Both those who wanted to see it again and those who had missed the first run came over.

# Selling the Picture to the Public



HOW THEY CHECK UP BUSINESS OUT IN DES MOINES

*Max Doolittle, Paramounteer, invented this effective front for the Rialto and had special block sheets printed to match up with the front, making it a part of the police campaign against the prevalent Jaywalking, which is not done by "Wise Fools"*

## *Said "A Wise Fool" Does Not Jaywalk*

The police authorities of Des Moines were so well pleased with Max Doolittle's campaign on speeding for "Too Much Speed" that they came to him and asked if he could not do something to help them check the prevalent jaywalking.

Max figured that a wise fool would not jaywalk, so he tied the Rialto to the campaign, getting out several thousand heralds which read:

Don't be a jaywalker
Keep your head up
Move with the traffic
and see
"A Wise Fool"
At the Rialto

Then he worked a checkerboard front for the house, which tied up with the design on the heralds and newspaper ads, and has special block sheets printed with the same design. If you get a nice, shiny black and a clean white, there is nothing more effective than the checkered design, and the Rialto lobby made a lot of talk that helped to remind people that the middle of the block is no place to cross the street where the traffic is heavy.

It speaks well for Doolittle's earlier campaign than the police should seek his assistance so soon. It shows that the first campaign was put over right.

## *Gave Animal Show for "The Man of the Forest"*

Frank A. Lacey, of the Majestic, Portland, Oregon, devised a novel lobby for Zane Grey's "The Man of the Forest." The man himself was shown in a cutout on the floor of the lobby, but in the foliage at the top you found a stuffed bear and a dog. These do not chow clearly in the photograph, but in fact the tawny skin of the dog and the brown fur of the bear were in sharp contrast to the green foliage.

It was not only a cool and attractive summer offering, but it was characteristic of the feature offered and attracted most the persons most likely to be interested in the woods production.

This foliage lobby is not as difficult as it looks, the leaves being attached to a framework, and it will bring in a lot of patronage to more than pay for itself, leaving you with the framework for other schemes.

*Hooking into a local stunt is worth three times a stunt of your own. Watch the local agitations—or make one. It's a simple matter to talk about fast auto driving, clean streets or better pavements and then hook in.*

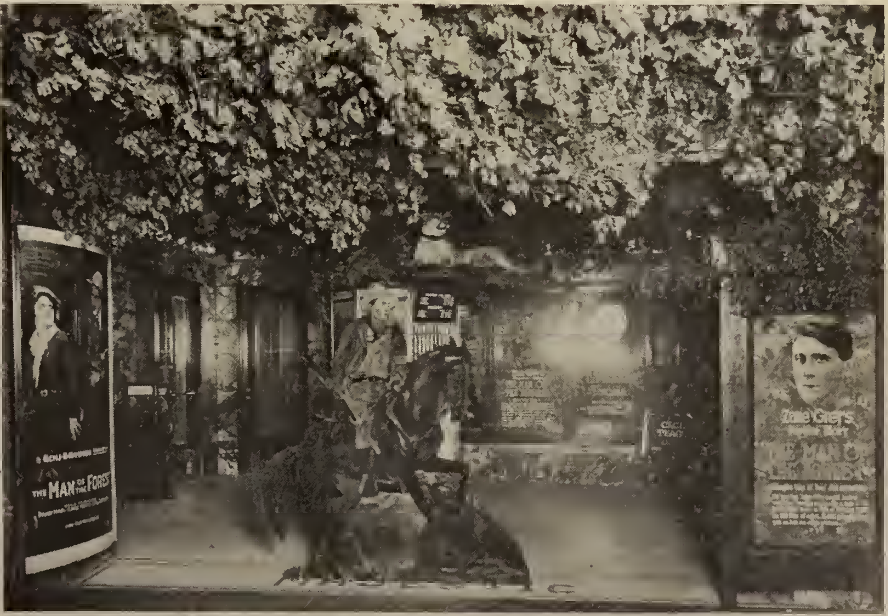
## *Tied Bill Hart to Popular Soft Drink*

Albert Nathan, New Haven Paramounteer, tied a soft drink of the same name to "The Whistle" for its run at the Rialto, in New Haven, and got cards around which read in substance "Wm. S. Hart says 'Whistle'. Drink it here and see it at the Rialto." As most of the places carried the drink, it meant an enormous hook-up.

He also had a perambulator with signs 5 by 6 feet, to match the truck and to the truck he attached the loudest whistle that could be found. He suggests that where trucks are provided with horns, it is possible to get a tank of compressed air which will give enough air for five or six days at a cost of $8. Now he is speculating on the possibility of getting soft drink dealers who handle Whistle to let him have soda tanks charged only with carbonic acid gas, which would cut out even that expense. It's worth looking into if you try the stunt.

## *Small Town Houses Tout City Theatre*

Harold F. Wendt, publicity director for the Rivoli Theatre, Toledo, who gets a new idea every day, has turned up something surprisingly good. He figured out that the small town theatregoers watch the productions of their metropolis. Capitalizing this, he has arranged with the salesmen of the companies whose releases he handles to plant slides with the small town houses advising patrons to visit the Rivoli when in Toledo. This gives the Rivoli a good out of town play and the visitors go back and tell the town people all about the show they saw at the Rivoli. Some weeks later, when the same attraction plays the local house, everyone goes because Jim Smith saw it at the Rivoli and says it is good. It only requires one slide for each house and it brings business to both.



EVER SEE A FLYING DOG? HERE'S ONE, AND A BEAR

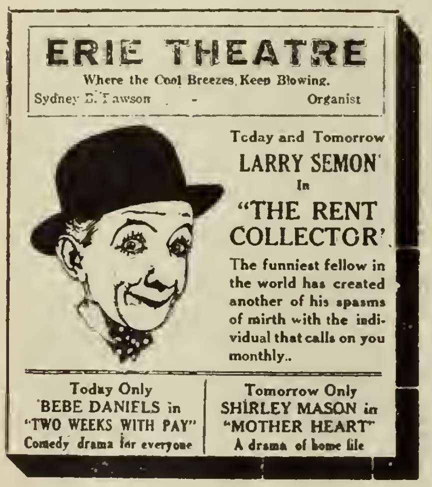
*Maybe that dog is a lion, but he has a collar on. You'll find him right over the box office and the bear off to the right. It's how Frank A. Lacey, of the Majestic, put over Zane Grey's "The Man of the Forest"*

# Selling the Picture to the Public

## *Hopes the Printer Will Make An Effort*

R. A. Gill, of the United Amusement Co., Hugo, Okla., sends in a couple of displays for the Erie Theatre and asks that they be criticized in the hope that the printers will thereby be moved to sit up and take notice or, in his own words, "to get the printers to take a little more interest in giving us the best possible results." Mr. Gill has plenty of company. He can write good copy, but he can't get the printers to give him a good display. We do not know just what the matter is, but we imagine that the compositors feel that the theatre should say "thank you" very politely for anything they are given, where Mr. Gill feels that a good display will help him to get his lines over. It must be infernally discouraging to work hard over a piece of copy and then see it come out in the paper with a stereotyped display that takes half the jazz and most of the punch out of the work. For one thing, we imagine that the local paper lacks an adequate equipment of type. It has a few standard faces and everything is set in the type that comes handiest to the compositor. The printers do not care. They take no pride in their work, and feel that so long as they set up the words and spell them correctly they are earning their money. Perhaps they feel that they are making a concession to Mr. Gill when they neatly box up his various banks. We presume that he has labored with the advertising manager; perhaps it would be well to tackle the printers themselves and see if it is not possible to get their pride awakened. This seventy lines across two is about what you can get in the bulk of the small town offices. It's safe to assume that the entire paper is set in about the same style, so that no advertisement has any individuality. The printer gets the copy and puts it into type without trying to get the very best results. To him Larry Semon and the Rent Collector have the same value as the stuff below it. He does not realize that Mr. Gill wrote the selling talk below merely to supplement the star and title. Possibly he realizes and doesn't give a whoop. Setting the selling talk in an eight or ten point roman would throw up the title into a greater prominence. As it stands, the only play Mr. Gill gets is the cut, for the type alongside is too crowded to give a good display. Cutting down to Roman would reduce the size of that bank, permitting the name and title to be leaded out so that it looks like something even in that plain face, and setting "Today and tomorrow" in italic would still further add to the distinction without cutting down the display value of the dating. In the same way setting the "today only" and "tomorrow only" in the smaller panels in italic would give added emphasis and at the same time throw the stars and titles into relief; an effect which could be built up by cutting down the billing to an eight point Roman instead of holding to bold face. This would permit four points of lead to be used between star and title, and would have made the names twice as prominent *in the same type*. Probably there are no more ornamental faces. These standbys must be used, but a little brain work on the part of the compositor would give more than double the display, using only the types accessible. Every printer knows that leading out makes a letter look larger. He also knows that an eighteen point bold looks larger when it does not have to fight twelve point bold. They know this, but they do not use their knowledge. The second example is a little better, but here another common printer's error crops up. You may not get the effect in the reproduction on account of the smaller size, but in the three column width the title looks as though it were set lopsided. The lines do not look evened up. The printer took his stick and set up the words "The Inside of" and the quote marks in front. Then he put an even number of quads and spaces on either side of the type, precisely centering the line. Then he did the same thing with "the Cup" and the quotes there. There is scarcely a hairline difference between the two sides. But the eye centers on the type and not the quote marks. About an en quad to the right of the top line and the left of the second line would have given the optical illusion of perfect centering. This is a little thing, perhaps, but it makes the difference between clean looking work and a slovenly job. The reader is here set in roman, but in a twelve point where an eight would have given from fourteen to eighteen points of space to be used in leading out the more important lines. The top line, starting "the most widely discussed novel" would have been stronger if leaded out two points, and a further gain could have been made by cutting the lower lines down in size. We think that if Mr. Gill had a serious talk with the composing room foreman and got him to assign one comp to the job, he could persuade that compositor to work in with him better, educating him in the value of white spaces, and the beauties of leading out to gain apparent height. It would help to show him copies of this department; back numbers which he could take home and read, with perhaps an occasional copy of Printer's Ink or kindred publications. With an appeal to the printer's vanity, he might be able not only to coax him to greater effort, but eventually he might qualify the man for a better job because he had become a better typesetter. We do not know just how far Mr. Gill has gone in his efforts to educate the printers, but we do believe that a compositor can be coaxed into taking more interest in his work where he cannot be clubbed. There are small armies of typesetters who think that the perfect job is done when they fill as much of the space as possible with type, regardless of the relative value of the lines. These men never get ahead because they do not study. Some of them can be coaxed to learn. If we were up against a country office, we think that somehow we would make the time to run over to the shop with all the copy and talk it over with the man who is to set the job, telling just what we want and consulting with him as to the proper faces to use, the ways to gain open display, and the best way to set in cuts. In time we think it will be possible to get results out of any printer. If Mr. Gill can get the printer interested we'll be glad to comment on the weekly displays until a better understanding is arrived at. It's a pity not to get a better display, for Mr. Gill writes good copy. Two good hot weather lines are "Where the cool breezes keep blowing" and "One of the coolest theatres south of the North Pole." That sort of thing is far ahead of the "Twenty degrees cooler inside." In the same way he gets a good start on the story in a very few words. We will be glad to hear further from Mr. Gill.

—*P. T. A.*—



ERIE THEATRE
Where the Cool Breezes Keep Blowing.
Sydney B. Dawson - Organist

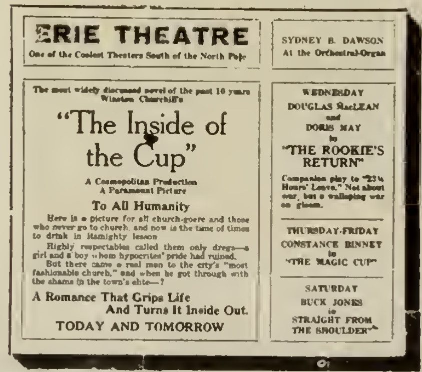
Today and Tomorrow
LARRY SEMON
In
"THE RENT COLLECTOR"

The funniest fellow in the world has created another of his spasms of mirth with the individual that calls on you monthly..

Today Only
BEBE DANIELS in
"TWO WEEKS WITH PAY"
Comedy drama for everyone

Tomorrow Only
SHIRLEY MASON in
"MOTHER HEART"
A drama of home life

*MR. GILL'S TWO SEVENTIES*



ERIE THEATRE
One of the Coolest Theaters South of the North Pole

SYDNEY B. DAWSON
At the Orchestral-Organ

The most widely discussed novel of the past 10 years
Winston Churchill's
"The Inside of the Cup"
A Cosmopolitan Production
A Paramount Picture

To All Humanity

Here is a picture for all church-goers and those who never go to church, and now is the time of times to drink in its mighty lesson.

Highly respectables called them only dregs—a girl and a boy whom hypocrites' pride had ruined.

But there came a real man to the city's "most fashionable church," and when he got through with the shams in the town's elite—?

A Romance That Grips Life
And Turns It Inside Out.
TODAY AND TOMORROW

WEDNESDAY
DOUGLAS MacLEAN
and
DORIS MAY
in
"THE ROOKIE'S RETURN"
Companion play to "23½ Hours' Leave." Not about war, but a walloping war on gloom.

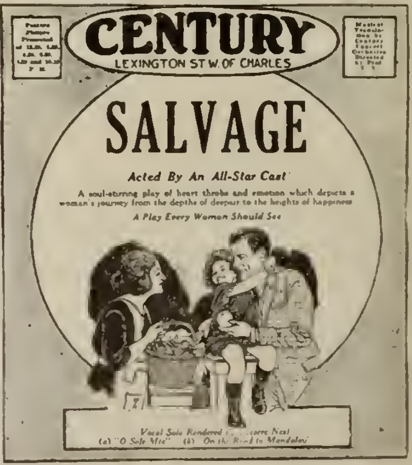
THURSDAY-FRIDAY
CONSTANCE BINNEY
in
"THE MAGIC CUP"

SATURDAY
BUCK JONES
in
STRAIGHT FROM THE SHOULDER"

*A THREE COLUMN DISPLAY*

## *Gets Neat Display in a Simple Space*

The Century Theatre, Baltimore, offers a neat suggestion for a small space, getting plenty of display with a benday backing into which is cut a circular opening for the type, with an oblong mortise below and an oval panel above for the signature. It is only a hundred lines across three, but it is so well laid out that it has a prominence in excess of the usual all type advertisement of this size. With an all-star cast, and only the title to advertise, there is plenty of room for a line drawing, and three lines of selling talk, with a reference to a musical number in the panel at the bottom. The benday does not obtrude itself, yet it sets this space apart from all else on the page and gives it a display value that four times the space, poorly used, would not enjoy. It is a fine example of clean-cut work which gets its



CENTURY
LEXINGTON ST W. OF CHARLES

SALVAGE

*Acted By An All-Star Cast*

A soul-stirring play of heart throbs and emotion which depicts a woman's journey from the depths of despair to the heights of happiness

*A Play Every Woman Should See*

*Vocal Solo Rendered [illegible] Neal*
*(a) "O Sole Mio" (b) On the Road to Mandalay*

*A BALTIMORE SUCCESS*

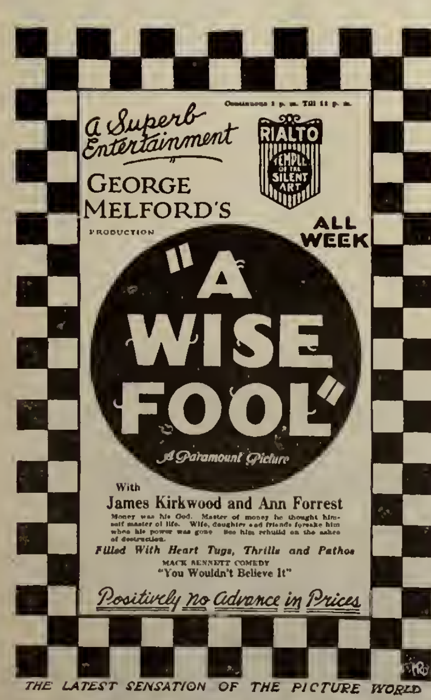
power not from freakish designs, but from the strength of the layout idea. It is something within the reach of everyone who can command the services of an engraver, and even where there is none in town, it is possible to have made up from three to a dozen varying designs along the same general lines, making them up in the size generally used, but with some variation in the space to permit an extension of space for an unusual feature. For that matter a single design would soon become a trade mark, and the necessary change could be gained by varying the form of the type within the circle. Some artists seem to feel that they are not doing their duty unless they torture the border into some unholy looking thing, and yet the simple elegance of this design will win favor where something more pronounced would fail to have any effect. You need a noisy ballyhoo to sell a two headed boy where the same appeal would kill off "Hamlet." This cut might not work for a heavy melodrama, but it would be possible to get some other design for such a production and hold this for the more polite productions, to some extent suggesting the character of the play by the nature of the border. At any rate this is a design well worth studying.

—*P. T. A.*—

## *Doolittle Struggles With Display Drawing*

Max Doolittle, the Des Moines Paramounteer, is doing a lot lately, and his last batch of stuff comes closer to the mark than anything he has sent in yet. Lately we advised that he build his display around a type layout. This stuff came in before he could have seen the advice, but that is precisely what he has done in the first example, and we think that he realizes himself that this use of the checkerboard is far better than to letter in the title across the squares. Here he gets a strong display for the title, clean, legible type for the selling talk, and an attraction border that lacks only an outside line to be complete. Evidently he trusted to the column rule to complete the design and the rule does not fit closely enough to do the trick while on one side and the bottom the ad runs into the margin and there is no rule at all. This is a mere detail, but it all helps, and it is but the work of a moment to draw the completing lines. When Doolittle can get results like this with type, we don't see why he worries about drawn work, which is more labor and seldom as good, provided you can gain a distinctive type display. In this he comes pretty close to a hundred per cent. display in about a three tens, and he could not ask for much better, for the type is well set in and displays to advantage good selling talk while the first flash gets the message over. The one thing he overlooks is the book origin of the story. Parker's name must have some selling value. The second example is by no means good. It gets Meighan over, but it makes him drag the play, for the title is lost. Probably it will shock Max, but if he had mortised a nice roomy mortise and had set the title in type in that nice white space, it would have increased the advertising value of the space about a thousand per cent. It would have eternally ruined the pictorial value as a work of art, but the Strand is selling motion and not still pictures, and if cutting in a mortise sells the story, the sacrifice is not in vain. Doolittle does this work himself and we suppose that he has a natural disinclination to take the axe to the product of his brush, but if killing the art work will liven up the box office, we think he will be willing to do a little slaughtering. The trouble is that he does not stop to realize the selling values. Here is a well-drawn design. He takes the artist's pride in his work and thinks that will sell. It won't—at least it will not to the extent that an ugly mortise will. But Max is coming along strong, and we think that he is getting the idea. About once in a hundred times drawing will sell better than type, but the other ninety-nine times it is better to trust to type, especially when you can write such lines as "White and Unmarried, but Open for Engagements." And don't think that this means just Doolittle. It means you, too. That's why we put it here instead of writing Max a personal letter. If you can follow this department for six months without writing better advertising, you should write the State Hospital people to come and get you. You get the best—and sometimes the worst—in the business. All you need do is apply the acquired knowledge to your own particular problems. That is what Max seems to be doing.

—*P. T. A.*—



Continuous 1 p. m. Till 11 p. m.

A Superb Entertainment

RIALTO TEMPLE OF THE SILENT ART

GEORGE MELFORD'S PRODUCTION

ALL WEEK

"A WISE FOOL"

A Paramount Picture

With James Kirkwood and Ann Forrest

Money was his God. Master of money he thought himself master of life. Wife, daughter and friends forsake him when his power was gone. See him rebuild on the ashes of destruction.

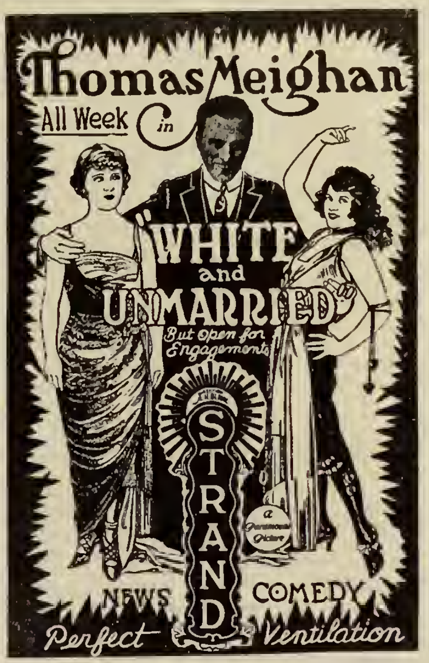
Filled With Heart Tugs, Thrills and Pathos

MACK SENNETT COMEDY "You Wouldn't Believe It"

Positively no Advance in Prices

THE LATEST SENSATION OF THE PICTURE WORLD

DOOLITTLE PLAYS CHECKERS



A CASE OF LOST TITLE

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

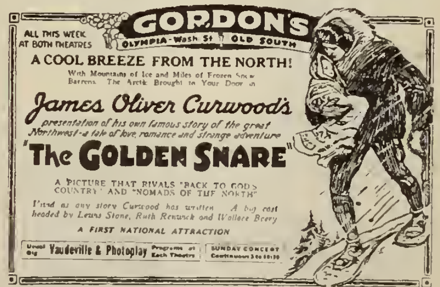
It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

## *Played Temperature to Pull in Patrons*

Gordon's Olympia and Old South both used "The Golden Snare" day and date and the combined space gave room for a nice handling of the layout with a blizzard cut and the catchline "A Cool Breeze from the North." That should get them in in Boston around this time of year. The display in this is better proportioned than the usual Boston typesetting. The hand work makes certain that the author and title will not be spoiled, but the printer has shown good judgment in the rest of the work and gets lines which do not spoil the display through making the lesser appeal over-important. This is one of the great difficulties in Boston, but in this case either the printer or the publicity man has valued the lines nicely with the result that the big lines get the proper display and the lesser lines are still right on the job. This is one of the best set Boston ads which has come to our attention.

—*P. T. A.*—



GORDON'S OLYMPIA-Wash St OLD SOUTH

ALL THIS WEEK AT BOTH THEATRES

A COOL BREEZE FROM THE NORTH!

With Mountains of Ice and Miles of Frozen Snow Barrens. The Arctic Brought to Your Door in

James Oliver Curwood's presentation of his own famous story of the great Northwest—a tale of love, romance and strange adventure

"The GOLDEN SNARE"

A PICTURE THAT RIVALS "BACK TO GOD'S COUNTRY" AND "NOMADS OF THE NORTH"

Vivid as any story Curwood has written. A big cast headed by Lewis Stone, Ruth Renwick and Wallace Beery

A FIRST NATIONAL ATTRACTION

Usual Big Vaudeville & Photoplay Programs at Each Theatre

SUNDAY CONCERT Continuous 3 to 10:30

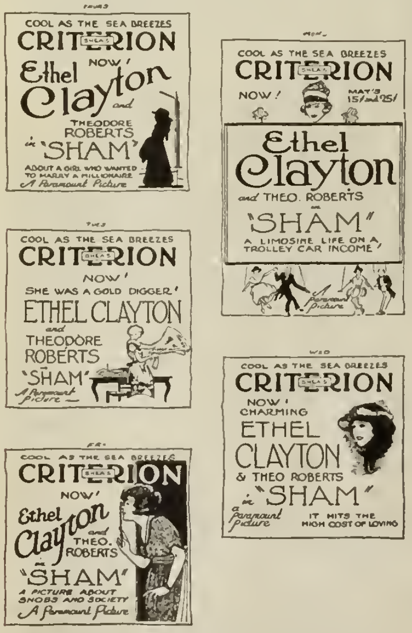
GOOD SUMMER STUFF

## *Franklin Singles Show Improvement*

The single column daily spaces for the Shea houses in Buffalo show a steady improvement. This set for Ethel Clayton in "Sham" offers some capital ideas. The first is the long space in the upper right hand corner, which was run on Monday. Mr. Franklin generally uses a larger space then than on succeeding days. This drops 40 lines and shows a clearly marked star and title with a single good selling line, "A limousine life on a trolley income." We suppose that the beer and champagne simile has gone out of fashion in Buffalo even if

# Selling the Picture to the Public

the boats do run to Toronto. The Tuesday is the middle space in the left hand column and is the second weakest in point of attraction and yet one of the best in the matter of line. It is only 26 lines deep and yet the lettering is all clear and distinct. Wednesday, below the Monday space, is the weakest, offering only a portrait cut too small and too lacking in individuality to do much good. Its chief advantage is that it supplies a touch of color to the enclosure. The silhouette figure at the top was the Thursday display, and the best drawing is found in the Friday announcement, the large figure, but this is gained at some slight loss in the lettering, though by Friday this is not as important as it would be on Monday. With the exception of the Monday space, these displays are all under 28 lines (two inches, and yet they have all of the display value of a two fours. The large advertisements used through the winter for the Saturday and Sunday displays have been dropped, only the Criterion and Hippodrome getting space, a four column width around 45 lines deep split two columns to the house. If you can get as good a lettering man as Harold B. Franklin has, you can do as good work and save money, but in default of a real man, it is best to study the use of the sketches and trust to type for your announcement.



THURS

COOL AS THE SEA BREEZES

CRITERION

SHEA'S

NOW!

Ethel Clayton and THEODORE ROBERTS in "SHAM"

ABOUT A GIRL WHO WANTED TO MARRY A MILLIONAIRE

A Paramount Picture

MON

COOL AS THE SEA BREEZES

CRITERION

SHEA'S

NOW! MAT'S 15¢ and 25¢

Ethel Clayton and THEO. ROBERTS in "SHAM"

A LIMOSINE LIFE ON A TROLLEY CAR INCOME

A Paramount Picture

TUES

COOL AS THE SEA BREEZES

CRITERION

SHEA'S

NOW!

SHE WAS A GOLD DIGGER!

ETHEL CLAYTON and THEODORE ROBERTS

"SHAM"

A Paramount Picture

WED

COOL AS THE SEA BREEZES

CRITERION

SHEA'S

NOW! CHARMING

ETHEL CLAYTON & THEO ROBERTS in "SHAM"

a Paramount Picture

IT HITS THE HIGH COST OF LOVING

FRI

COOL AS THE SEA BREEZES

CRITERION

SHEA'S

NOW!

Ethel Clayton and THEO. ROBERTS in "SHAM"

A PICTURE ABOUT SNOBS AND SOCIETY

A Paramount Picture

A SET OF SHEA SINGLES

*—P. T. A.—*

## *Artistic Banner Was Suggestive of Title*

For Norma Talmadge in "The Passion Flower," the Virginian Theatre, Charleston, W. Va., used a painted banner, with passion flower decorations, that worked into the foliage display used to back the still frames, the whole forming a display very much above the average, even for the Virginian, which specializes in displays. The full effect of the lobby is not clearly shown in the cut, for the green sinks into the black of the background, but the effect was artistic and suggestive of a high class production, which, of course, was precisely what the management sought to convey. There is more to this than would appear at first glance. You must match your exploitation to the story to be sold if you would get the best results. A dainty, artistic display will not attract the persons most likely to be sold on a rough western story, and noisy work will turn back the class of patron most apt to be pleased with a high class story. Frame your appeal to the people you are most likely to reach, and you will get the most out of your displays. The clerks in Tiffany's and the street vendor on Grand street do not sell their jewelry by the same methods. Each salesman is selected to approach the probable patron, yet, too many managers seem to feel that any exploitation is good exploitation, and seek to sell "The Devil" with a bass drum and advertise Tom Mix with kid glove methods. The Virginian seems to make a real effort to fit the display to the character of the offering.

*—P. T. A.—*

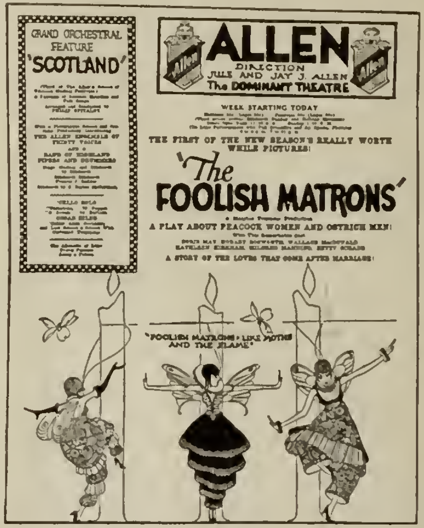
## *Now It's a Magazine*

The program of the Capitol Theatre, St. Paul, one of the handsomest in that section, has been raised from a four-page program into an eight-page magazine. It is a wise move, for there is no more effective a device than the magazine to hold the interest of the fans to the class of pictures the house presents. It should rapidly grow into a sixteen-pager, for it will prove its value as a box office attraction. It is very nicely gotten up—perhaps too nice, for it would work as well on white paper.

*—P. T. A.—*

## *McCormick Offers Odd Quarter Page*

S. Barret McCormick, of the Allen Theatre, Cleveland, has produced an odd layout for "The Foolish Matrons." It is almost a rule that an attractor should combine with the text to which it draws attention, but here is a design in which the attractor is quite apart from the type, which could be entirely cut off from the attractor without material injury to the type layout, yet the attractor gains display for the type above it and helps to sell the talk. Apart from an overuse of all capital lines, the type layout is attractive, and the line "A story of the loves that come after marriage" is well calculated to arouse curiosity. The sketch illustrates the title and by its oddity rivets the attention to the chat. At the left the panel displays the musical features, including an orchestral novelty, which is the third in a series of national airs overtures that Spitalny is arranging. This is a good idea and would be even better if you could get features which deal with the countries musically pictured. This is not generally possible, but it is always possible to follow Edward L. Hyman and include a scenic of the country as he recently did with his Italian week. McCormick seems to have dropped the slug "An S. Barret McCormick production," which promised to become a valuable trade mark. He uses a small type line under the presentation stuff, but the cross space slug was of greater value to the house, though it is possible that the management may have felt that it was giving undue prominence to the manager and not enough to the owner, though the McCormick name possesses a distinct value which should be capitalized. This style of attractor is not wholly to be commended as a regular thing, but in this case it works perhaps better than one which enters the type spaces. Because it is so open it will attract more attention. People want to see what it is, and to find out they have to read into the type, and there is not so much text that they will drop it before they have read it through. As an occasional stunt it is to be commended, even though it will not work well as a regular display.



GRAND ORCHESTRAL FEATURE

'SCOTLAND'

ALLEN

DIRECTION JULE AND JAY J. ALLEN

The DOMINANT THEATRE

WEEK STARTING TODAY

THE FIRST OF THE NEW SEASON'S REALLY WORTH WHILE PICTURES!

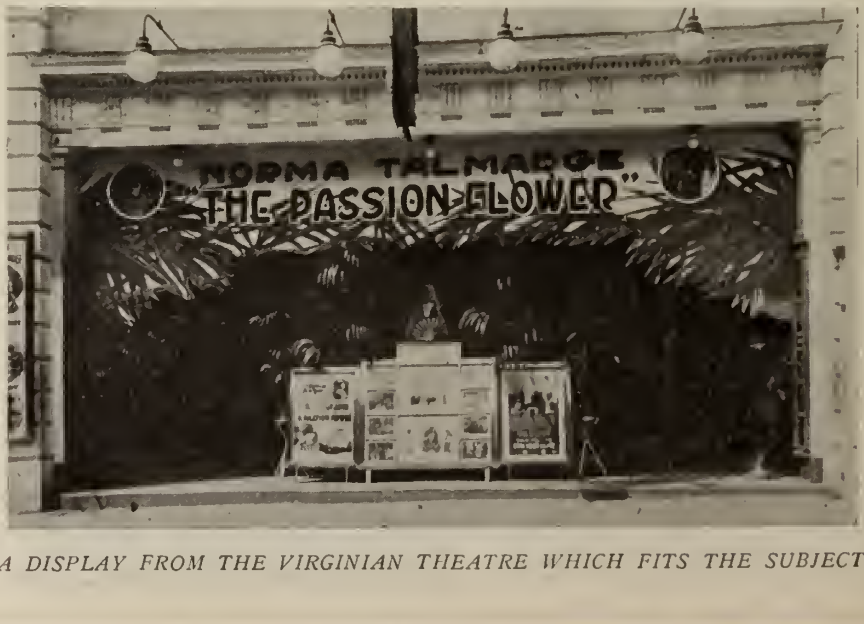
'The FOOLISH MATRONS'

A PLAY ABOUT PEACOCK WOMEN AND OSTRICH MEN!

A STORY OF THE LOVES THAT COME AFTER MARRIAGE!

"FOOLISH MATRONS—LIKE MOTHS AND THE FLAME"

A McCORMICK NOVELTY



A DISPLAY FROM THE VIRGINIAN THEATRE WHICH FITS THE SUBJECT

# Rubbernecking in Filmland

## *Big Wind of Better Business Seen in the Offing; and Signs of Quick Improvement Noted*

*By GIEBLER*

THE storm of production predicted for Filmland in these columns last week has not blown anybody's hat off, so far, but the wind is rising.

No insinuation is directed against the press agents by the use of the word "wind" in the foregoing paragraph; one can leave the startling statements issued by the P. A.'s out of the calculations and still see signs of imminent activity just around the corner.

Quite a few companies are shooting this week that were not shooting last week, and there is ample evidence that before many weeks pass the Colony will again be filled with the pleasant sound of the stage carpenter's hammer, the rip of the refined comedian's raiment, and the sharp sweet cries of alarm from the hectored heroine as she leaps from crag to crag of the Hollywood foothills with the relentless heavy in hot purusuit.

The social event of the week was the Assistant Directors' Barn Dance at the National Studios.

We had another convention in our Fair City this week, but we didn't get up any parades for the occasion, nor put out any welcome door mats like we did for the Elks. I should say not! The convention was a meeting of bill collectors from all over the country.

### *Will Stay Awhile*

Albert E. Smith, president of Vitagraph, has arrived on the Coast and is making things hum over at his big plant on Vitagraph Hill. Mr. Smith was accompanied by Mrs. Smith, who we used to know as Jean Paige. Mrs. Smith got here just in time for a review of her latest picture, "The Prodigal Judge." Mr. Smith will be here two or three weeks, then will return to the East for a short time, after which he will come back to the coast for the winter.

Buster Keaton and Raoul Walsh are conducting a movie contest through the medium of the press. Girls ambitious for a screen career send in their pictures, which are printed in the paper. The best looking one will get to work in one of Raoul's dramas, and the one that has the funniest face will have a role with Buster. It's hard to tell, judging from some of the pictures that have been printed, in which contest some of the girls are taking part.

Al Christie says he had a busy as well as a bully time while he was away on his vacation. He made a speech to the Associated M. P. Advertisers in New York, spent three days (he wouldn't say how much jack) at Atlantic City, addressing a meeting of sales managers at Chicago; visited his old home at London, Ontario, saw a lot of sights, played a little golf, and doped out a few continuities in between times, and when he got back to the studios he didn't stop long enough to take the train ticket out of his hat before he was out on the stage putting Earl Rodney and Dorothy Devore through a comedy.

### *Bulldog Made Mistake*

Tom Santschi celebrated his fifteenth year in the pictures this week and a bunch of players who were associated with him at the old Selig studio in Chicago gave him a party at which reminiscences and considerable food were indulged in.

Lew Cody, who is back in our midst, is starting a movement to stop folks calling him a male vamp. Lew says he ain't any such.

Bert Lytell is going to be his own casting director from now on when animals are hired to work in his films. When he was making "Ladyfingers" for Metro, a bull dog that had formerly worked on a comedy lot, was given a part where he was supposed to grab a chicken, but when the big moment came, the dog, remembering his slapstick training, laid hold of Bert's best drama pants in a most ferocious manner. Bert says the pants will only be fit for "rent-ed" costume work from now on.

Marcia Manon, otherwise Mrs. J. L. Frothingham, has rented a cottage at Santa Barbara for her summer vacation.

### *Now "Lord Ingraham"*

Lloyd Ingraham, director for the De Havens, who has just returned from a vacation trip tc Frisco, has been knighted by a typesetter who, in setting up a piece in the paper about his trip, referred to him as "Lord Ingraham."

Senor Luigi Montagna is making a personal appearance at Sid Grauman's Million Dollar Theatre this week in connection with Fatty Arbuckle's new picture, "Crazy to Marry." The gentle Bull, who is being shown in soup and fish and a subdued light, is simply knocking their eyes out.

The latest romantic rumor is that Rex Ingram and Alice Terry are to step off together into the sea of matrimony—and just after Yale College made a Bachelor (of Arts) out of Rex.

Director Wesley Ruggles, Pat O'Malley and Colleen Moore have come back from Mississippi and thereabouts, where they went to get location stuff for Oliver Morosco's play "Slippy McGee."

Priscilla Dean and her director, Stuart Paton, and a company of players who have been in British Columbia making a movie called "Conflict," for Carl Laemmle, arrived at Universal City this week.

Charlie Chaplin, Conrad Nagel, Ruth Renick, Gloria Swanson, Helen Eddy, Mildred Davis and Bebe Daniels are all taking vacations.

### *Lasky Goes Shooting*

Little Jackie Coogan, poor little Kid, who went to a hospital and had his tonsils removed last week, fell down over a barbed wire fence and got all bunged up again this week.

Tom Meighan and Tom Forman have arrived from New York. The two Toms will start right in making "A Prince There Was." for Famous Players-Lasky, with Tom Forman doing the directing and Tom Meighan the prince-ing.

Constance Binney, accompanied by her mother and the family canary bird, has joined our film colony. Miss Binney will work at the Realart studios. This is Miss Binney's first trip to the Coast. Think what rare treats are in store for her, riding on the Angel's Flight; looking through the glass-bottomed boats at Catalina; gazing at the big grape-vine at San Gabriel; eating in cafeterias and enjoying the many other natural and un-natural wonders of the Sunny Southland.

Jesse L. Lasky has gone to the big game country of Washington and Oregon for a spell of recreation. Bears, wolves, wild cats, catamounts and other wild varmints had better take to their holes. Mr. Lasky wasn't named after Jesse James for nothing—they say he packs a wicked fowling piece.

Charlie Chaplin took his new film "The Idle Class," over to Pasadena and showed to the idle rich of that burg, and they liked it fine.

Wesley Barry gave the Rubbernecker an interview about his trip to New York. Mr. Barry did not say much, but his words were well chosen and full of feeling, to wit and as follows: "Any town that charges you two bits and war tax for an ice cream soda and makes you stand up while eating it, is the bunk."

### *Christened the Ducks*

Joe Stork, as George Krazy Kat Herriman calls the interesting bird that devotes to much of his time to the birthday business, paid a visit to the residence of Mr. and Mrs. Charles Clary this week. Charles, when questioned about the happy event, says: "Oh boy—it's a boy and he weighs ten pounds."

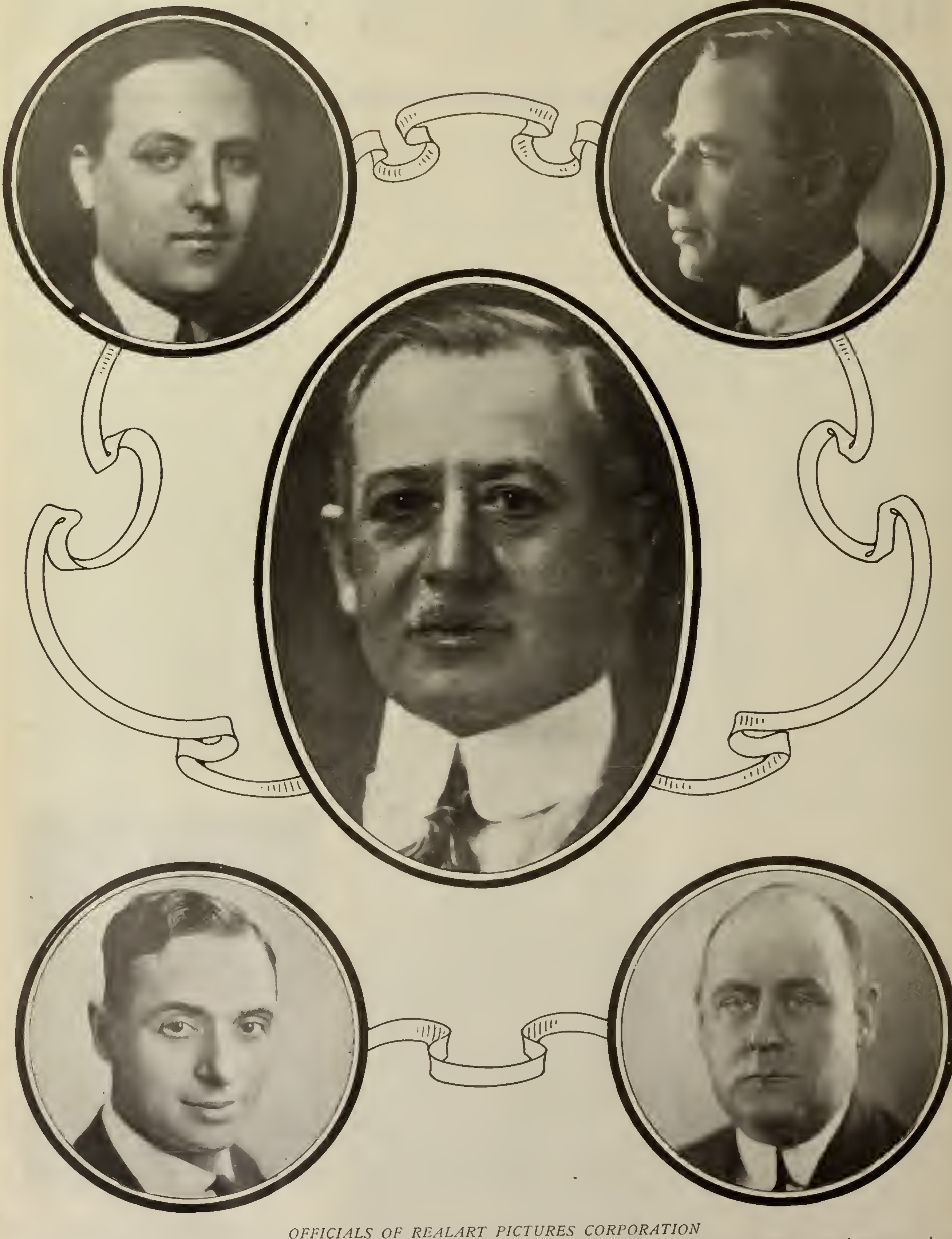
Eva Tanguay, who is knocking 'em dead at Mr. Alexander Pantages theater, has threatened to go into the movies again. Eva gets that way every time she hits the Coast.

Harry Myers is writing a book on life in the movie colony in Hollywood. Claire Windsor is going to be Frank Mayo's leading woman in his next Universal film. Everybody hopes there won't be any mountain locations in the picture, Claire might get lost in the foothills again.

Kathering MacDonald is home from her vacation.

Mr. and Mrs. Oliver Christie, the only two trained ducks in the movies, released a flock of youngsters this week. The little birds were christened in the studio fountain and named after the various heads of the Christie organization. Pat Dowling, publicity director, Ernest Cline, art editor, and Fred Porter, treasurer, all golf hounds, are now carrying bait cans in their pockets, and every time they dig up a chunk of turf on the links they turn over the clods and give them the once over for worms for their duck namesakes.

KATHLEEN MEYERS
*The youthful beauty who plays opposite Eddie Polo in his Universal serial, "The Secret Four," now being produced*



*OFFICIALS OF REALART PICTURES CORPORATION*

*Center oval, Morris Kohn, president; upper left, J. S. Woody, general manager; upper right, J. A. Gove, assistant general manager; lower left, Dario L. Faralla, assistant treasurer; lower right, L. F. Guimond, director of advertising*

# *From One Star and World of Confidence, Realart Has Become a Leading Producer*

This is the season of the year when it is usual to "take stock" and lay plans for the ensuing year. The season of 1921-22 will mark the third for Realart as a producing-distributor organization, and J. S. Woody, general manager, reviewed the progress which Realart has made during its brief existence.

"It is not always a pleasant task to summarize past events, but insofar as they concern Realart, I feel that there is not only no cause for regrets for 'what might have been,' but, on the contrary we have done a number of things for which we have cause to congratulate ourselves.

"Looking back to the summer of 1919, it is particularly gratifying to note the progress that Realart has made since its inception at that time. Then we had but one star—and a world of confidence. Mary Miles Minter, however, was soon joined by Constance Binney and Alice Brady. With those as the nucleus of our producing organization, we steadily forged ahead.

"The year following, our list of stars was augmented by three others, Wanda Hawley, Bebe Daniels and Justine Johnstone—and Realart became one of the leading factors in the producing field. Then, instead of selling individual pictures, we were enabled to offer a whole season's output of thirty-six pictures.

"The past year has been one of innovation for Realart, as exemplified by the Honor Plan and the Star Franchise policy. Realart is prouder of the Honor Plan of selling pictures than any other accomplishment of its career. Up to last May, when the pay-after-you-play, let-your-box-office-be-the-jury policy was inaugurated with the five Mayflower specials, 'Soldiers of Fortune,' 'Mystery of the Yellow Room,' 'The Deep Purple,' 'The Law of the Yukon' and 'The Luck of the Irish,' the idea of trusting to the honesty and sense of fair play of the exhibitor had never been heard of. It was revolutionary—radical. More than one in the field shook his head and said that we had gone loco.

"But there is a stack of correspondence in the office from hundreds of pleased exhibitors who took advantage of the opportunity for showing several productions of recognized merit, which is everlasting proof that the Honor Plan is a sound and practicable distributing method. 'Realart takes the risk,' was the slogan.

"The Realart Star Franchise provided a contract by which the exhibitors acquired the presentation rights of our season's productions for a definite sum of money and pledged Realart to a high average of production throughout the season. In order to assure the exhibitors that we would make our guarantee good, we adopted the slogan 'stars are plus.'

"This slogan and the production policy for which it stands, has again been adopted for the ensuing year. Starting with the best stories obtainable, the whole production, from the scenario to the finished positive, will be in the hands of skilled technicians, directors of established ability, strong supporting casts, recognized cameramen and highly trained artisans. These in themselves would be sufficient to guarantee photoplays of unusual merit, but to make assurance doubly sure, we add a plus quantity—the stars. With the acquisition of May McAvoy, we feel that we have added another 'plus' that makes our list of stars second to none.

"The increased facilities for production at our West Coast studios is one of the best assurances we can offer that the high quality of Realart pictures will be maintained. If anything, Realart pictures will be even better, for we have perfected an organization of experts in production matters that will preclude the possibility of making any but the finest.

"Right here I want to emphasize that Realart does not intend to produce any 'super-specials,' 'specials de luxe' or any other kind of 'specials.' But we do aim to produce what I cannot better term than 'patronage-building' productions—the kind that will maintain not only the reputation of Realart but that of the exhibitors who show them.

"There is a well-defined reason for this. A 'special." no matter how extraordinary and no matter how good a box-office asset it proves to be, leaves nothing whereon to build future business, with the possible exception of a re-run. Once played it is almost as dead as a defeated candidate's poster after election. And the consensus of exhibitor's opinion is that specials are becoming increasingly unpopular on account of having to pay added rentals and consequently having to boost their prices, to which the public does not take kindly, or run at a possible loss, sometimes great.

"On the other hand, an exhibitor runs, say, six, ten or a dozen pictures such as Realart's. Soon there is established between his patrons and the pictures something that is hard to define—a personal equation, a relationship. Not only do they get to know the stars and casts and begin to look for them, but a certain familiarity with the company that sponsors them is established. This is proved by the hundreds, yes, thousands, of letters that pour into the offices and studios addressed to the stars themselves or to the company asking for bits of personal information concerning them.

"Those are the pictures that have a cumulative value, the kind that pave the way for others. The exhibitor who adopts the policy of using a certain number of pictures each year from a well-established organization, pictures featuring certain stars, is operating his theatre as a retailer on a fundamentally correct and sound basis Like any retail merchant, he is building up a repeat order business which means assured patronage whenever his advertising announces the coming of that company's pictures and stars.

"And one final thought will bear expression: Realart is producing American pictures with American girls for Americans."

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# *Morris Kohn Has Optimistic Message for Exhibitors*

THAT there is general and apparent upward trend to the entire motion picture industry, is the opinion of Morris Kohn, president of Realart Pictures Corporation. Mr. Kohn does not often express his thoughts for publication, but when he does, it will be noted that they are constructive.

"Realart feels particularly proud of the part which it has had in the raising of the industry to the high plane upon which it now stands.

"We point with pride to our past performances and insist that we are entitled to the full faith and support of the exhibitors on account of our record. We feel here at Realart that we have long passed the probationary stage. The success which our various constructive policies have achieved testify unmistakably to their practicability and co-operative value.

"Realart is getting splendid co-operation from the exhibitors, due not only to the fact that we are supplying them with the kind of pictures they need for their theatres, but it is also due to our having won their confidence by making good our promises to them.

"But we are not resting on our laurels. Our next year's production plans call for even better pictures than we have been making. Production has had to step lively to keep pace with exhibition, which has so steadily improved as to be recognized today as a dignified profession. We shall endeavor not only to keep pace for the coming year, but by the introduction of even more constructive policies to keep a few steps in the lead.

"We are constantly devising and putting into execution policies that not only redound to our own credit, but materially assist the exhibitors in working out their individual problems.

"Primarily, of course, they need pictures, high-grade, clean pictures, that will build for their theatres the reputation for showing the kind of photoplays that appeal to all ages and classes. It is here that we will be of most service, by supplying them with consistently better pictures, not occasionally, but regularly throughout the year.

"We have the organization to accomplish this, and our production facilities at the West Coast have been so perfected as to leave no room for doubt in our minds that Realart Pictures for the coming season will show even a greater and more consistent improvement over those of last year."

*MAY McAVOY, NEWEST REALART STAR, IN SCENES OF HER SECOND REALART PICTURE*

*"Everything for Sale" is the title of this vehicle for the charming actress who scored in "A Private Scandal" for Realart, and, previously, in "Sentimental Tommy" for Paramount*

# *May McAvoy, Realart's Latest Star, Wins Honor by Brains as Well as Pulchritude*

More than one young girl with pulchritude and good looks has reached stardom through one means or another, only to shine for a while and then to flicker out. One need not have to search far for the reason—inability to measure up to the stringent requirements along histrionic lines.

The day when good looks were all a star required is past. Of prime importance today is her histrionic ability, her power to sway an audience, and this, considering that she is practically deprived of whatever attention-compelling value her voice possesses and is dependent upon pantomime alone, is saddling her with a task that only the best qualified can hope to accomplish. Brains, talent and good looks are the three most important requisites for stardom today and are mentioned in their order of importance.

No one having seen dainty May McAvoy in her recent characterizations will deny her charm or fail to concede that back of her superb acting is a well-defined art that is the result of brains and ability.

Even that most conservative of reviewers, the New York Times, had this to say of the Rearart star following her appearance at the Rivoli Theatre in "A Private Scandal": "May McAvoy's distinction is that she can act; she has the quality of vitality; she is a histrionic vitamine, and yet her acting is restrained and definite. She gives an intensity to her emotional scenes that electrifies them. Above all, she is genuine."

That is one of the keynotes of her success—her genuineness. For from the moment that she becomes subject to the director's will she becomes a nonentity; she ceases to exist as May McAvoy but lives instead in the character which she is portraying. It is that ability and that quality in her acting which makes all her performances so real. The New York News and the New York World are also generous in their praise, the former ending a criticism of her work with: "It seems that May McAvoy belongs in a constellation all her own," and the latter says: "Miss McAvoy is a fresh blossom on the trees of this season's young actresses."

That is wonderful praise, though deserved, for a girl who three short years ago humbly started as an "extra" and worked herself up to the very top without influence or pull of any kind. Early in her career she created quite an impression as an interpretive actress of no mean ability and it was not long before she achieved a notable success as a leading woman and co-star.

One of the first opportunities which Realart franchise owners will have of showing Miss McAvoy will be in "Everything for Sale." It is promised by Realart that not only does this McAvoy production contain many emotional moments but also has a series of dramatic incidents that are intensely thrilling.

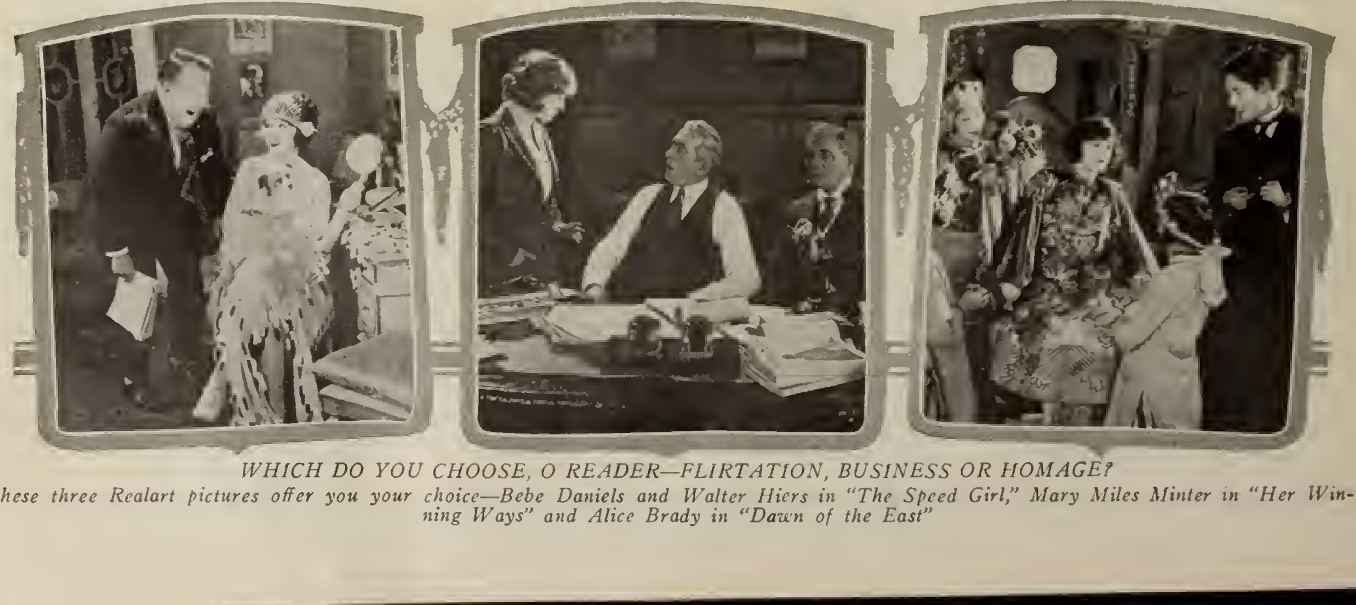
Weaving with skill the threads of a wonderful plot, Hector Turnbull has fashioned this drama; night, a lonely island, a drifting boat, a swimmer's vain attempt to recover it, the waves dashing him against the rocks, two men pitted against each other, and a dramatic climax —a gripping sequence!

Miss McAvoy enacts the role of Helen Wainright. Beloved of two men, one impulsive, romantic; the other a man of wealth who believes that everything on earth has a price, Miss McAvoy has a splendid opportunity to visualize the struggles of a modern girl for a real love against the gold worship of the twentieth century. An excellent supporting cast has been provided—Kathlyn Williams, Eddie Sutherland, Richard Tucker, Edwin Stephens, Betty Schade, Dana Todd and Jane Keckley. All are well known and well cast.

## *Studio Folk Play Joke on Miss Hawley*

Wanda Hawley, Realart star, unguardedly referred a short time ago to the approach of another birthday. As a result her company pulled a surprise luncheon on the fatal date, the piece de resistance being a cake with sixteen candles—and a question mark! Wanda is still gunning for the bright individual who thought of the latter decoration.

Included in the party were the players and technical staff now making "The Love Charm," which Harvey O'Higgins wrote for Miss Hawley.



*WHICH DO YOU CHOOSE, O READER—FLIRTATION, BUSINESS OR HOMAGE?*

*These three Realart pictures offer you your choice—Bebe Daniels and Walter Hiers in "The Speed Girl," Mary Miles Minter in "Her Winning Ways" and Alice Brady in "Dawn of the East"*

# *Realart States Policies for New Year; Playing and Paying Dates Divorced*

Playing and paying separated.

Bulk selling of a season's service.

A reasonable profit to the exhibitor from the season's service.

Prices which are fair, without assessments or subterfuge.

Service on the basis that the best is none too good for a Realart customer.

Thirty-six star productions, delivered on a definite, fixed schedule —no special features.

A well-balanced program embracing everything from comedy to strongly emotional plays.

Abolition of C. O. D.'s and collections prior to the delivery of pictures, with billing separate from service, just as in any other business.

Production of practically all pictures under one roof—this in the interests of administrative and financial efficiency and to insure a better and more uniform product.

Above all, a policy and an agreement designed to put the exhibitor on the same basis with relation to his purchases that a purchaser is in in any other mercantile line.

Such are Realart's plans for 1921-1922, according to an announcement made this week from the home office, 469 Fifth avenue, New York. The policy is claimed to be an outgrowth of the so-called Honor Plan which was instituted by Realart and which permitted exhibitors to play certain productions, and after showing them, pay what they thought they were worth.

Realart is responsible for the statement that its Honor Plan experiment has established the fact of the exhibitor's willingness to meet the distributor more than half way. It therefore undertakes to remove some of what it calls "the long-standing obstacles to business progress."

One of these obstacles has been overcome, in the opinion of Realart executives, by the divorcement of playing dates with paying dates. The distributor's own explanation of how the plan will be worked out is probably as clear and concise as it could be made.

"The exhibitor contracts for a season's service of thirty-six star productions which Realart agrees to deliver to him at regular, stated intervals and on schedule time. An account is immediately opened in the exhibitor's name. He is debited with the agreed price of his service, just as he would be if he had contracted with a correspondence school to take instruction, or as if he had signed for telephone or gas or electric light service.

"The customer agrees to pay his total license or service fee in instalments, the first instalment when he signs the agreement, just as he does when he makes application for gas or electric light or telephone. He is credited on the books with this payment; it reduces his indebtedness immediately, not six or eight or ten months later.

"He does not make any further instalment payments until after he has begun playing pictures. Then he pays regularly on specified days of the month, exactly as he does in the other cases above cited. He continues these instalment payments until the sum of them equals the total amount he has contracted to pay. Then he's through paying and there's no juggling of accounts and no balance to be applied to certain pictures."

In further explanation of the similarity of the plan to business practice common outside the motion picture industry, Realart cites the case of a lease it has just signed for a new building to be erected for its branch office in a mid-western city.

This lease stipulates that Realart obligates itself for a certain sum of money annually during a term of years, the same to be paid in instalments. The first of these instalments covering six months' rent was paid when the contract was signed; subsequent instalments are equivalent to one month's rent and are paid at regular intervals, in advance of the service rendered, until the total obligation has been settled.

Realart claims its policy in the matter of payments closely parallels that of the real estate business, and actually goes it one better, in that the instalments are not required until after service has been rendered for the period covered by the payments.

This method of payment, it is explained, does away with C. O. D.'s and similar collection devices insofar as picture service is concerned. Bills are rendered regularly at specified times and without regard to how many or how few pictures have been played. There is no connection between the two.

The chief advantage alleged in favor of the plan is its fairness. Every payment the exhibitor makes reduces his obligation. Subsequent payments are not asked in advance of the playing of pictures. And the exhibitor is not required to reveal his business affairs to express agents and postal clerks.

"In short," says the Realart statement, "an honest attempt is being made to establish the business status of the theatre owner on the same plane as his fellow merchandisers."

The franchise, which is made out in triplicate, is a concise document, the face of which contains the various clauses of the agreement. On the reverse side are the details of the service, together with a two-year calendar to be used by the salesman to indicate the playing dates on which the franchise owner agrees to play the pictures. In addition to this there is a schedule for indicating playing dates for pictures booked for the 1920-1921 season, but still unplayed.

"The instructions to salesmen," says the policy statement, "clearly set forth the folly of accepting applications from persons who are uncertain about when and how they will show our pictures. Contracts are useless to us unless they are carried out on a fixed basis, and provision for so carrying them out is made both as regards pictures for the coming season as well as those of the current season which remain unplayed.

"Definiteness is one of the outstanding features of the Realart agreement. It is definite with regard to the privileges granted, the amount of the license fee, the time of payment, the number of pictures and the dates of availability of each of them. We are eliminating guess work and along with it we are trying to eliminate, so far as it can be done in a large organization, every cause for misunderstanding.

"Our good faith is partly shown by our memorandum of agreement which salesmen will leave with exhibitors after applications have been signed. When contracts come back from the home office, the customer will have written evidence of the fact that they are in accordance with the statements made by the salesman."

Realart contemplates other plans for the coming year, but the foregoing is the most important. The Star Franchise which has been sold during the present season will be continued.

Thirty-six pictures will be produced "no more, no less," is the way the fact is stated—and six stars will be employed, these being Bebe Daniels, Mary Miles Minter, Constance Binney, Alice Brady, Wanda Hawley and May McAvoy. All, or nearly all, of the productions will be made in the West, where, says Realart: "Experience has shown excellent results can be obtained.'

Practically all of them will be made under the same roof, the Realart Studio, in Occidental Boulevard, Los Angeles, having been greatly enlarged for this purpose. No special features are contemplated, the opinion being expressed that these productions impose an unfair burden of cost on other pictures.

One of the most important portions of the announcement concerns price. "Our attitude on this question," says the official statement, "is unchanged. We always have proceeded on the theory that overselling was poor policy. There is a halfway mark where both exhibitor and distributor can make an honest profit. Unless a reasonable return is assured to both, the deal is unfair. And unfairness is unprofitable in the long run even to the one who seems to be profiting from it. We have no desire to deal with the man who wishes to take advantage of us, and we assume the same statement would apply to Realart if it should adopt any but a fair and equitable policy. We try to evidence good faith at all times by square dealing."

*SHE PAVED THE WAY FOR THE OTHERS*

*In the summer of 1919 Realart Had Only One Star, Mary Miles Minter. Her remarkable success helped to establish Realart as a leading producing organization. Here's an example of her sweetness and charm on the screen*

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## *Hector Turnbull and Thew Meet*

When Harvey Thew arrived at the Realart studio to write photoplays for Wanda Hawley, Bebe Daniels and Mary Miles Minter, he ran into an old friend in the person of Hector Turnbull, who has just completed the writing of three original stories for May McAvoy.

Turnbull was dramatic editor of the New York Tribune when Thew was a star reporter on the Herald. They used to foregather at "Dutch Annie's," a famous journalistic eating place, for the traditional midnight coffee and doughnuts.

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## *A Promotion*

A well-deserved promotion is that which raises Fred Strickling to the position of assistant director to the Bebe Daniels company. Mr. Strickling has had charge of the Daniels' "props" for over a year and has won his raise by hard and consistent work. His chief will be Director Chester M. Franklin.

*HERE'S DOMESTICITY FOR YOU! IT ALL HAPPENED AT HOME!*

*Why go to the South Sea Islands for stories when there's one every day in your own home? Proof is furnished by May McAvoy in "Everything for Sale," Wanda Hawley in "Her Face Value" and Constance Binney in "Room and Board"*

# *Realart Wishes to Lop First Syllable from Misunderstanding, Says Woody*

"Realart is trying to lop the first syllable from misunderstandings." That is the way J. S. Woody, general manager of the company, summarizes the corporation's policy for the coming season.

"We are not leaving anything to chance," he says. "Experience has show us that the average exhibitor takes much more on faith than does the distributor, and we desire to insure this confidence.

"Proof of the exhibitor's attitude is furnished by the number of applications for service which are signed in blank. A salesman calls, tells his story, reaches an agreement regarding price, playing dates and payments and then puts his name on the bottom of an agreement not yet filled in. He assumes a thorough understanding of what he has agreed to do, and that the blanks in the application will be filled in accordingly.

"The salesman takes the signed document to his office or sends it in. It is filled out, forwarded to the home office, approved and returned to the exhibitor. Probably it is made out in accordance with his understanding, but perhaps it is not. There are many chances for error. A clerk may be careless. The salesman's explanation may not be clear. There may be an honest difference of opinion regarding what actually was agreed upon. Thus trouble may develop at the outset, or the exhibitor may wake up after service actually starts to a realization that his contract is not just what he thought it was.

"Realart is putting into effect every practical sort of safeguard against error on its part. Order blanks or memoranda of agreement have been provided. These cover all the essential phases of the application—number of pictures, starting and playing dates, license fee, amounts and dates of instalments protection and priority privileges and similar information.

"Three copies are made. These are signed by the exhibitor and salesman and one of them is left with the customer so that he may compare it with his license agreement when the latter is returned. One of the remaining copies is attached to the application which is sent to the home office for approval and is used there for comparative purposes."

Precautions do not end here, however, according to Mr. Woody. Salesmen are especially warned against carelessness or loose statements in presenting the service proposition. In evidence of this fact the company's sales manual (issued solely for the guidance of salesmen) is cited wherein emphasis is laid on the necessity for cautious, well-considered, truthful statements.

Mr. Woody does not argue that even with all the precautions which have been taken Realart will achieve perfection of service in the coming season. "We merely are fighting the first round of an endless contest," he says. "What we hope to accomplish this season is to put our proposition on a fair-and-square basis and to obtain for the exhibitor the consideration to which every customer in the mercantile market is entitled. If we do this, I shall be well satisfied."

## *Lorna Moon, the Authoress, Added to Writing Staff of Realart Corporation*

"In line with our policy, 'popular stars in entertaining stories,' I take pleasure in announcing the addition of Lorna Moon to our writing staff," runs a statement issued by J. S. Woody, general manager for Realart.

"Miss Moon is the famous newspaper columnist and fiction writer who recently sprang into fame when her first original story for the screen, 'Don't Tell Everything,' was accepted as a special all-star Paramount vehicle for Gloria Swanson, Wallace Reid and Elliott Dexter. This unusual initial success stamped the writer as a person of real ideas, and it is with pleasure that we announce her addition to our forces."

Lorna Moon's first contribution to Realart will be "Too Much Wife," an original story which tells of a "better half" who works too hard at her job. J. E. Nash is preparing the scenario and Thompson Buchanan will supervise.

Miss Moon will also do an adaptation of an original story by Edward Knoblock, Mr. Knoblock, it will be recalled, is one of the greatest of dramatists, being responsible for "Milestones," "Kismet," "Tiger, Tiger," famous stage successes, and "The Lost Romance" and "Under the Lash," new and successful pictures. Mr. Knoblock has recently been associated with Douglas Fairbanks in the production of a great Dumas masterpiece.

Lorna Moon, who thus makes her Realart debut with an original and an adaptation, comes rightly by her talent for drama and romance. She is a "Cameron of Erracht" and was born in the Highlands of Scotland, in a home which was built in the fourteenth century. She is pure Scotch and until she was 9 years old spoke nothing but Gaelic, learning English in a convent at Laon, France. She achieved considerable success on the Scottish stage.

Eight years ago she came to America, becoming a famous columnist and "sob sister" on the staff of the San Francisco "Examiner." For five years she did a column of feminine interest for the National Newspaper Feature Syndicate. Also she spent three summers roughing it through Northern Canada, up the Dawson Trail, Valley of the Fraser, Peace River and so forth. She is the first woman to ride a horse from Edmonton to St. George. This was the basis for a series of eighteen articles for Wide World Magazine.

Ten months ago she joined the staff of Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation. Under this great master she absorbed the fundamentals of screen technique, and the result has been that her maiden effort for the screen scored a most remarkable success.

### Woody on Tour

Realart's general manager, J. S. Woody, left New York on August 12 on the first leg of a journey that will take him to all of the branches of that company. This is in line with his policy of keeping in personal touch with all the factors of the organization by making an annual inspection trip.

Realart branches, however, are not the only places that will see the genial smile of Mr. Woody. for the popular film executive intends to drop in on a number of his exhibitor friends whenever his itinerary permits.

Mr. Woody's tour will take him as far as the West Coast.

# *Realart's Productions Par Excellence for Coming Season Described in Detail*

Realart's intentions to make the season of 1921-1922 one of productions par excellence are borne out by the preliminary announcement of some of the attractions for the coming year. Unique is the slogan which Realart has adopted in connection with their production plans, "stars are plus," particular emphasis being placed upon the matter of stories as being one of the principal elements.

To this end they have arranged to produce not only standard books and plays by such authors as E. Lloyd Sheldon, Edward Locke and Sam Merwin, but have assembled a staff of well-known writers to furnish original material, among whom are Hector Turnbull, Harvey O'Higgins, Elmer Harris, Douglas Doty, Percy Heath, Lorna Moon, Grace Drew, J. Clarkson Miller, Aubrey Stauffer and Ewart Adamson. Another important element, that of direction, will be in the hands of some of the most capable men whom the industry has developed.

### *Miss Minter*

One of Mary Miles Minter's stories will be "Her Winning Way," which has been adapted by Douglas Doty from the play "Ann." This was written by Lechmere Worrall from the popular novel, "Ann Annington," of Edgar Jepson. Joseph Henabery is the director and Gaston Glass plays the lead opposite Miss Minter.

Another Minter picture will be "Tillie," an adaptation of "Tillie, the Mennonite Maid," the novel by Helen R. Martin. This story was dramatized and played at the Henry Miller Theatre in New York. Patricia Collinge starred in the play which afterward met great success on the road.

Bebe Daniels will be seen in "The Speed Girl," an original story by Elmer Harris which has been adapted by Douglas Doty and directed by Maurice Campbell. "Spring Fever" will be another one of those jazzy stories for which Miss Daniels is eminently fitted.

Constance Binney will be starred in "Room and Board," a story of old Ireland by Charles E. Whittaker, which has been adapted by Donnah Darrell. It is a tale that lends itself exceptionally well to the screen and fits the talents and whimsical personality of Miss Binney. It was directed by Alan Crosland.

### *Starr Vehicle*

"The Case of Becky" is another Binney story. As a stage drama this story created a sensation when played under the direction of David Belasco with Frances Starr. Edward Locke is the author of the original, the adaptation being done by J. Clarkson Miller and directed by Chester Franklin. The theme is based on a dual personality and hypnotism.

"The Heart of Youth," by Sonya Levien, and "The Heritage of Dedlow March," by Bret Harte, which was adapted from one of the stories in "Maruju and Other Tales," are the tentative titles of two other pictures that Miss Binney will do.

Wanda Hawley will be seen in "Her Face Value," a Saturday Evening Post story by Earl Derr Biggers which originally appeared under the title of "The Girl Who Paid Dividends." This story was directed by Thomas N. Heffron from the adaptation by Percy Heath.

"The Love Charm," in which Miss Hawley will also star, is the first original story for the screen by that eminent author, Harvey O'Higgins, the author of "The Argyle Case," "On the Firing Line," "Mr. Lazarus" and other great stage hits. The scenario was arranged by Percy Heath and directed by Thomas N. Heffron.

"Bobbed Hair," another Hawley picture, is an original by Hector Turnbull, the adaptation being the work of Harvey Thew.

### *"Goldie" Stories*

Two of the "Goldie" stories which originally appeared in the Saturday Evening Post are the sum and substance of "Brass Tacks," another picture by Wanda Hawley. Sam Merwin wrote these two under the titles of "Eva on the Ice," and "Saving Sister," but Edward Adamson welded them into one "crackerjack" picture for Realart's blonde comedienne.

"The Cry Baby," is another typical Hawley picture, the story for which was written by John H. Blackwood.

For Alice Brady there will be "Dawn of the East," a story of the Orient by E. Lloyd Sheldon, an intense drama based on an actual occurrence in the Far East. It is a melodrama with a powerful current of dramatic action sustained throughout, culminating in an amazing climax. The direction is by E. H. Griffith who has made some of Realart's most popular pictures.

Another Alice Brady picture will be "Hush Money," a story by Sam Merwin. It is the story of a wealthy New Yorker who believes that money can purchase everything.

Realart's "Wonder Girl," May McAvoy, will be seen in "Everything for Sale," an original story written expressly for her by Hector Turnbull, who also supervised the production which was directed by Frank O'Connor. "A Virginia Courtship," a delightful Southern romance, has also been secured for Miss McAvoy. It is an adaptation of the famous old play by Eugene Presbrey, the scenario being written by Ed Bingham. Frank O'Connor directed the story, as well as "Everything for Sale." Casson Ferguson plays the male lead, Kathryn Williams also appearing in a prominent role.

"Too Much Wife" and "The Happy Ending" are other pictures for the diminutive new Realart star.

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# *Constance Binney Picture, Entitled "Room and Board," Opens Realart's New Season*

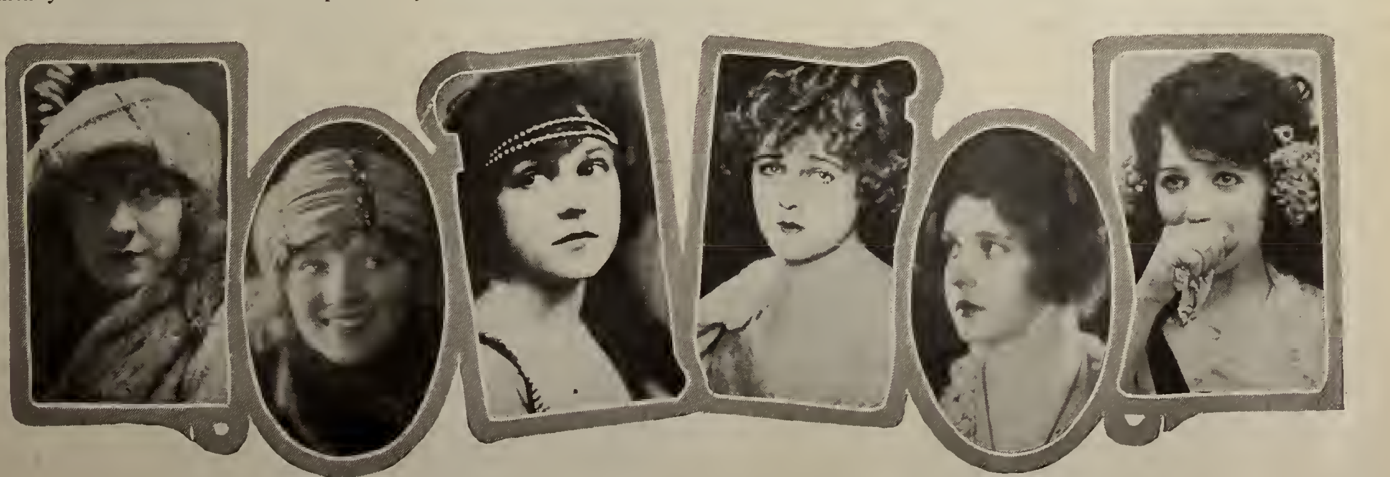
The Realart Star Franchise for the coming season calls for thirty-six productions, one of the first of which is "Room and Board," from the pen of Charles Whittaker.

"Realizing that the 1921-1922 season will see the survival of only the fittest, Realart has determined on the production of such pictures as will command the attention of discriminating exhibitors," says J. S. Woody, Realart's general manager. "As a matter of fact, there is no other course left us, for the success which has attended us last year makes it imperative that we not only maintain the same high standards which made that success possible, but to produce even better pictures. 'Room and Board' is one of the first of the 'Perfect Thirty-six'."

The story is a quaint one and the type in which Constance Binney excels. She portrays the role of Lady Noreen, the only child of the Earl of Kildoran, whose death leaves her with many debts and a heavily mortgage castle. Constance Binney is an expert horsewoman and appears in a number of exciting fox-hunting scenes, in one of which the Earl of Kildoran is killed.

Tom Carrigan, the popular leading man, plays opposite her and the supporting cast contains Malcon Bradley, Arthur Housman, Jed Prouty, Blanche Craig, Ben Hendricks, Jr., Ellen Casidy and Arthur Barry.

Alan Crosland, who has lately been directing Eugene O'Brien and Elaine Hammerstein, directed "Room and Board" with the assistance of Lynn Shores. Donnah Darrell prepared the script and George Folsey photographed "Room and Board."



*THE STARS WHO SCINTILLATE IN REALART PICTURES*

*From left to right: May McAvoy, the newest; Mary Miles Minter, Alice Brady, Wanda Hawley, Constance Binney and Bebe Daniels. Every-one of them a winner*

# *Close-ups In and Around Central New York*

Everything is set up in these parts for what is expected to be the greatest fall season in the history of motion picture theatres. Until two weeks ago exhibitors in Central New York were pessimistic over the future of the screen. Intensely hot weather, folks out of work, daylight savings, oppressive taxation had made big inroads into their bankrolls. Most of the neighborhood houses in Syracuse and Utica closed down for four nights a week.

Then the hot wave passed and cool weather brought the crowds out again. Money began flowing into box offices, and those exhibitors who had predicted that the picture game had gone to smash became the loudest in their predictions of future success. By September 1 all the neighborhood houses in Central New York cities will be running at full speed. The first-run houses now are doing a big business, even though the season has not yet opened.

This is related as an example of the fact that motion pictures have become a habit with the American people, and that they are an institution for amusement, education and the development of thought, just as are newspapers and magazines.

Maledictions now being aimed at motion pictures by self-styled "Reformers" remind the writer that thirty years ago people of this same type were directing their energies against the newspapers of this country. The New York Sun, then piloted by Charles A. Dana, a forceful and fearless paper, was denounced by the reformers as a menace to the home and morals. One kindly old lady in New York City, whose only boy subscribed to the Sun, used to get up early every morning, pick up the despised newspaper with a pair of tongs for fear of "contamination," and hurl it into the fire.

The reformers of those times have passed away, but the newspapers still live and are respected and helpful to humanity. And the reformers of the present, finding themselves unable to attack the newspapers, have directed their energies at the younger brother of journalism, the motion picture. In every seeming evil there is a blessing. Motion pictures are growing stronger and better under the fire of bigotry and unjust criticism.

In Central New York the cream of the screen will be seen this fall. "The Four Horsemen" will run for a month at the Crescent, Syracuse, at $1.50 top, and will be followed by "The Affairs of Anatol." Kipling's "Without Benefit of Clergy" is another big picture to be shown in Utica, Syracuse, Watertown and Oswego. "Over the Hill" will be shown in the same cities. "The Sky Pilot" was shown to capacity houses at the Strand, Syracuse, last week. Any man who professes to believe the motion picture industry is retrograding is respectfully referred to these pictures.

* * *

The "Open Season" for vacations is drawing to a close. Edgar Weill, manager of the Strand, Syracuse, and Mrs. Weill, returned last week from a motor trip in Canada. They spent most of their time at Rousseau, Ontario. Nate Robbins, of the Robbins-Eckel, Syracuse, and the Avon, Majestic and De Lux, Utica, got back from a fishing jaunt to his summer home at Old Forge. Al Sardino, of the Hippodrome, Syracuse, is still resting at Old Forge. Al is in fine fettle and is serving as a deputy sheriff there and making life unpleasant for boot-leggers and auto bandits. Thomas E. Kelly and Joseph Burke, of Corn Hill, Utica, did their vacationing at Peck's Point, where they got more than a peck of fish. Fred Fout, of Syracuse, and Mrs. Fout, took a motor trip along the Jersey Coast. Harry Lux, of the Alhambra, Utica, spent his vacation on his farm.

* * *

Arthur B. (Doc) Merriman, has sold his interest in the Arcadia, Syracuse, to his partners, Emmet Cornell and James Roe. Mr. Merriman is planning a new career in which self-sacrifice and an utter indifference to the accumulation of wealth will predominate. He soon will give up his handsome residence in Syracuse and will move to New York City with Mrs. Merriman and their four-year-old daughter, Yvonne. Mrs. Merriman is a member of an old and highly respected family in Switzerland. Her father is a prominent banker in Paris.

* * *

Here's a sure sign business is picking up. Jesse Kauffman, Universal salesman, started out recently in a one-man contest to do $10,000 worth of business in one week. "Why not?" asked Jesse. "Business is picking up. The weather is good. It's a cinch!" That's right, Jess. Didn't Mrs. Malaprop say an optimist was somebody who used his eyes, while a pessimist used only his feet?

* * *

George Blackman of First National has started out on an "Optimism Campaign" in a handsome runabout presented to him by his company. Although he smashed all records at selling the first week, he didn't break anything about the car.

* * *

Leavenworth Steele of the Steele Theatre, East Syracuse, has been whiling away the summer months by shutting down his house four nights a week and engaging in the construction business with his father, who owns the Steele Construction Co. He began by moving a big house in Geneva and building a public school in Syracuse.

* * *

John Matthews, who owns the biggest picture house in Plattsburg and is an old-time showman, used to have as his "bunkie" Harry Myers, of "Connecticut Yankee" fame. Jack says Harry always was a good actor.

* * *

One of the most pretentious fall openings of the season is scheduled to be at the Avon, Utica, where Nate Robbins is building a $6,000 set which will have 400 lights and will show a volcano scene. W. M. Mullane, electrician at the Avon, who served in a similar capacity at the Hippodrome, New York, several years ago, has charge of the work. The Avon will open with "The Old Nest," Pathe News and a Harold Lloyd Associated Exhibitors' comedy.

* * *

More great moments in the life of a moving picture man. The subject this week is H. E. Morton, of Oswego. Six years ago he was running a summer park. A dignified looking individual called and said he wanted to give a feast for 400 and have a brass band. On the day set for the affair the food was prepared and the band began to play. The dignified looking individual was on hand, but no one else. At last the D. L. I. said: "I guess they are not coming." One uninvited guest did call. He was the keeper of a nearby insane asylum. He said to the D. L. I.: "Come on, Horace. We'll have a big feast at the Institute." Mr. Morton was "stung" for the dinners and the band.

* * *

Al Robbins, who is helping Frank Martin in the management of the Robbins-Eckel, Syracuse, is in Chicago on his vacation. Al has been making good in great shape.

## *Alice Lake Busy*

Filming of "The Golden Gift," a Maxwell Karger production for Metro, starring Alice Lake, has been started in Hollywood. As a dancer Miss Lake will portray on the screen a role she had in professional life. In the supporting cast are John Bowers, who will have the leading male role, Harriett Hammond, Stanhope Wheatcroft and Joseph Swickard.

## *Cutting Finished*

William DeMille has completed the cutting and titling of his latest special production for Paramount, "After the Show," adapted from Rita Weiman's Saturday Evening Post story, "The Stage Door." He is now preparing for his next picture.

# *Ray Says Subtitles Usually Are Essential, Often Overemphasized*

Although he enjoys the distinction of having produced in "The Old Swimmin' Hole" a feature picture made without sub-titles, Charles Ray is letting it be known that he never had an intention to do away with verbal indications permanently. In pictures which he has produced since the release of that much-discussed film, he has used sub-stitles, as in all productions that preceded it, and he is convinced that their complete abandonment is neither desirable nor possible.

The New York Times published recently a plea for the sub-title by Rupert Hughes and comments in which the Times urged the danger of overemphasis in sub-titling. In a statement just issued Mr. Ray talks of the success of the experiment with "The Old Swimmin' Hole" and defines his attitude toward the general principle of sub-titling. Except with pictures that are to a peculiar degree self-descriptive he is certain that the sub-title has a very definite and essential office to fill. He believes, though, that there is a danger of overemphasizing its use unless the men responsible for picture production exercise extreme vigilance.

*A NEW VERSION OF THE OLD PASTIME OF "CHINNING"*
*Viola Dana and Gareth Hughes in Metro's starring vehicle for the former, "Life's Darn Funny"*

# *Second Series now ready*

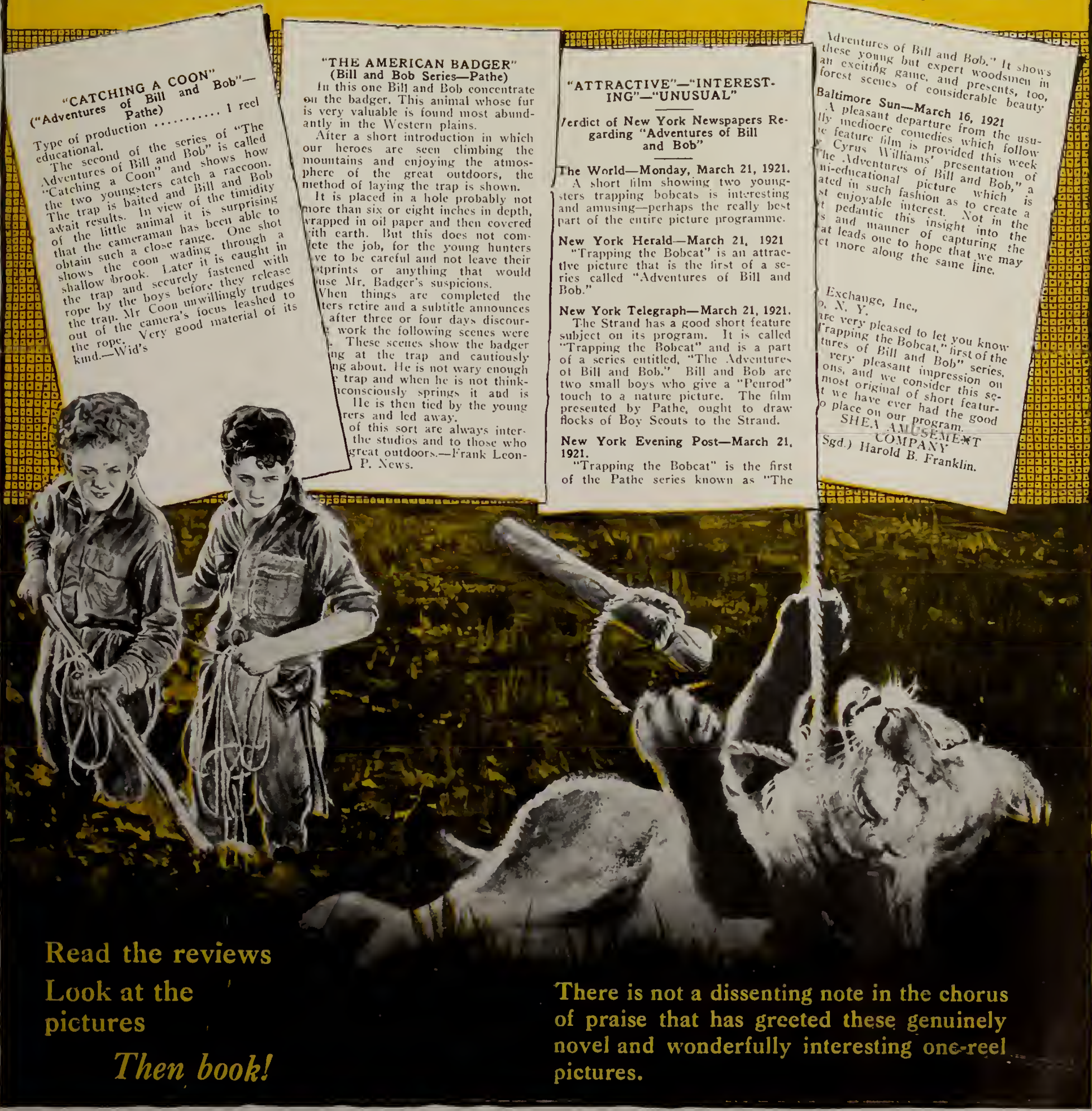
CYRUS J. WILLIAMS

*presents*

# ADVENTURES *of* BILL *and* BOB

## *in* "THE MOUNTAIN LION"

A PICTURE REVEALING THE MARVELLOUS NERVE OF TWO REAL AMERICAN BOYS



**"CATCHING A COON"**
**("Adventures of Bill and Bob"—Pathe)**

Type of production .......... 1 reel educational.

The second of the series of "The Adventures of Bill and Bob" is called "Catching a Coon" and shows how the two youngsters catch a raccoon. The trap is baited and Bill and Bob await results. In view of the timidity of the little animal it is surprising that the cameraman has been able to obtain such a close range. One shot shows the coon wading through a shallow brook. Later it is caught in the trap and securely fastened with rope by the boys before they release the trap. Mr Coon unwillingly trudges out of the camera's focus leashed to the rope. Very good material of its kind.—Wid's

**"THE AMERICAN BADGER"**
**(Bill and Bob Series—Pathe)**

In this one Bill and Bob concentrate on the badger. This animal whose fur is very valuable is found most abundantly in the Western plains.

After a short introduction in which our heroes are seen climbing the mountains and enjoying the atmosphere of the great outdoors, the method of laying the trap is shown.

It is placed in a hole probably not
nore than six or eight inches in depth,
vrapped in oil paper and then covered
ith earth. But this does not com-
ete the job, for the young hunters
ve to be careful and not leave their
tprints or anything that would
use Mr. Badger's suspicions.
Vhen things are completed the
ters retire and a subtitle announces
after three or four days discour-
work the following scenes were
. These scenes show the badger
ng at the trap and cautiously
ng about. He is not wary enough
trap and when he is not think-
nconsciously springs it and is
He is then tied by the young
rers and led away.
of this sort are always inter-
the studios and to those who
great outdoors.—Frank Leon-
P. News.

**"ATTRACTIVE"—"INTERESTING"—"UNUSUAL"**

**/erdict of New York Newspapers Regarding "Adventures of Bill and Bob"**

**The World—Monday, March 21, 1921.**

A short film showing two youngsters trapping bobcats is interesting and amusing—perhaps the really best part of the entire picture programme.

**New York Herald—March 21, 1921**

"Trapping the Bobcat" is an attractive picture that is the first of a series called "Adventures of Bill and Bob."

**New York Telegraph—March 21, 1921.**

The Strand has a good short feature subject on its program. It is called "Trapping the Bobcat" and is a part of a series entitled, "The Adventures of Bill and Bob." Bill and Bob are two small boys who give a "Penrod" touch to a nature picture. The film presented by Pathe, ought to draw flocks of Boy Scouts to the Strand.

**New York Evening Post—March 21, 1921.**

"Trapping the Bobcat" is the first of the Pathe series known as "The

Adventures of Bill and Bob." It shows these young but expert woodsmen in an exciting game, and presents, too, forest scenes of considerable beauty

**Baltimore Sun—March 16, 1921**

A pleasant departure from the usu-
lly mediocre comedies which follow
e feature film is provided this week
Cyrus Williams' presentation of
The Adventures of Bill and Bob," a
ni-educational picture which is
ated in such fashion as to create a
st enjoyable interest. Not in the
t pedantic this insight into the
s and manner of capturing the
at leads one to hope that we may
ct more along the same line.

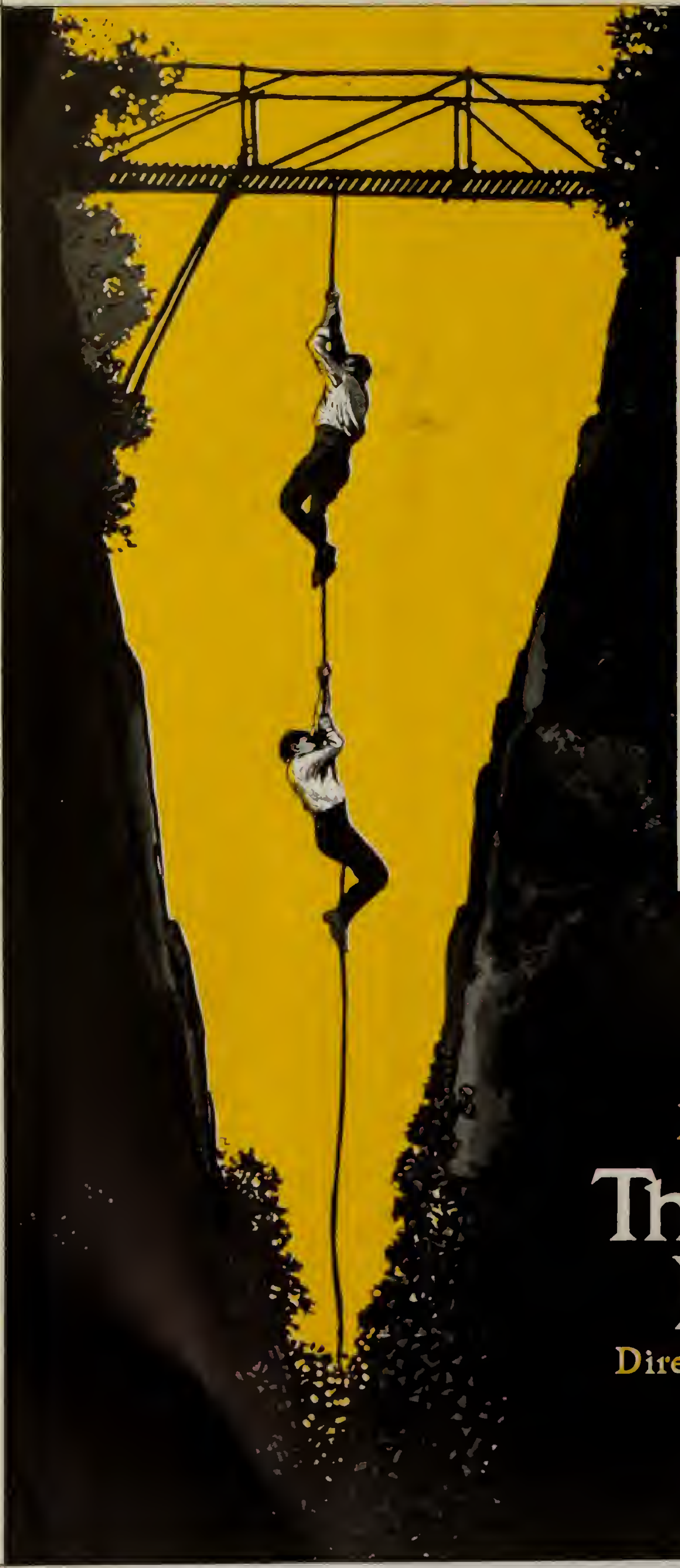
Exchange, Inc.,
. N. Y.
are very pleased to let you know
rapping the Bobcat," first of the
tures of Bill and Bob" series,
very pleasant impression on
ons, and we consider this se-
most original of short featur-
t we have ever had the good
o place on our program.

SHEA AMUSEMENT
COMPANY
Sgd.) Harold B. Franklin.

Read the reviews
Look at the
pictures
*Then book!*

There is not a dissenting note in the chorus of praise that has greeted these genuinely novel and wonderfully interesting one-reel pictures.

Pathé
Distributors



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**Book Pathé Pictures**

A thrilling melodrama with American stars, taken in the actual scenes of the story, --the United States, England, France and Spain. Beautifully staged and exciting. Presenting Lucy Fox, Henry G. Sell and Robert Elliot.

Leonce Perret
presents

# The Money Maniac

Directed by Leonce Perret

Pathé
Distributors

*DARING DEEDS AND HAIR BREADTH ESCAPES*

*Follow each other in quick succession in this Pathe serial, "Hurricane Hutch," in which Charles Hutchison is starred*

## *Ochs Plans Tour for Theda Bara*

Commencing September 2, Lee A. Ochs will direct a tour of twelve weeks for Miss Theda Bara, covering the principal cities of the United States. Miss Bara will be seen in the most prominent picture theatres. She will be introduced by a new two-reel picture made especially for this tour.

The purpose is to stimulate interest in forthcoming screen plays in which Miss Bara will star. The subject matter of these two pictures will be obtained from two remarkable novels which she purchased on her recent trip abroad. These pictures are to be made, one in Northern Italy and the other in the south of France.

## *Celtic Announces Irish Photoplays*

A series of photoplays based on Irish life and character Irish history and sentiment of the past as well as the present, will be presented by Celtic Photoplays, Inc. It is stated that these pictures will have competent direction, casting and acting, and will show the country as it really is and not as its people are frequently presented in comic songs or on the vaudeville stage. For instance, they will show Ireland as a country of art, science, literature, poetry, music and drama and what the world owes it along these lines.

## *New Western*

A new two-reel Western, produced by and featuring C. Edward Hatton, has just been completed and shipped to the New York offices of the C. B. C. Film Sales Corporation, for final editing. It will be released under the title, "The Man Who Wasn't Afraid," on its Star Ranch Western series.

## *"Hurricane Hutch" to Be Given Trade Showing on August 30*

Arrangements have been completed by the New York and Newark branches of Pathe Exchange, Inc., for what it is said will be the biggest trade showing of a serial ever given in this vicinity. "Hurricane Hutch," newest Pathe serial, will be shown in Town Hall, New York City, at 11.30 a. m. Tuesday, August 30. Every exhibitor in the Metropolitan and Newark areas has been invited to attend this showing.

Another attraction at this performance, will be the first presentation of Harold Lloyd's latest multiple reel comedy, "I Do," which will be presented under the direction of Associated Exhibitors, who release through the Pathe Exchanges.

"Hurricane Hutch" has been placed on record by Pathe managers throughout the country, as its foremost achievement in this line. It will go to exhibitors the latter part of September.

## *Selznick Managers Hold First of a Series of Conventions*

Incidental to the marketing of its 1921-22 product, plans for which have just been announced in the trade press, the Selznick Corporation has inaugurated a system of territorial sales conferences which are to be held in various cities throughout the country within the next few weeks. The first of these conferences was held in the company's home offices at 729 Seventh avenue, New York City, Monday and Tuesday, August 8 and 9. Other meetings are scheduled for cities as far west as Los Angeles in the immediate future.

The sales meetings will bring the company's chief executives into personal contact with branch managers and others who are engaged in the field in marketing the firm's product. Both Sam E. Morris, vice-president in charge of distribution, and Myron Selznick, vice-president in charge of production, will be in attendance at all of them.

The meeting in New York was attended by the following Select branch managers: New York, Henry Siegel; New Jersey, Earl W. Kramer; Albany, Charles Walder; Philadelphia, Max Milder; Boston, Benjamin P. Rogers; Portland, Me., J. H. Curran; Washington, W. F. Ballenger; New Haven, Louis Green. C. C. Ezell, personal representative of President Lewis J. Selznick, who spends most of his time visiting the various Select branches, was also in attendance at the meeting.

## *Oklahoma City*

E. W. Hammons, president of Educational, announces that a new branch exchange will be opened about September 1 in Oklahoma City, to serve Oklahoma exhibitors and those in the adjacent territory in Texas. They have heretofore been served from the Dallas branch.

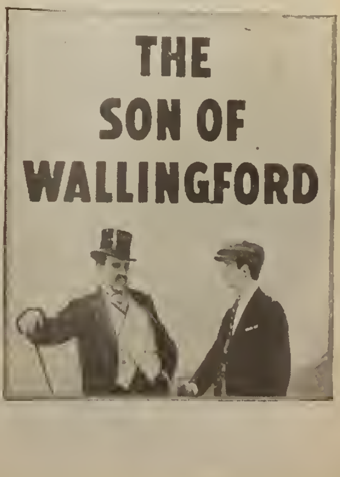
The branch will be opened by Nat Wolf. It will be the thirty-sixth branch exchange established by Educational in the United States and Canada.

## *Goes to France*

John S. Robertson has left London for France to arrange for the French location scenes in "Love's Boomerang," his first picture for Famous Players-Lasky British Producers. Mr. Robertson's trip will take him to Paris and Rouen and a good deal of his time will be spent in interviewing French circus proprietors, with a view to negotiations in the event of a show being found which will serve as a suitable background for certain scenes in the story.

## *Sales by Jans*

Herman F. Jans, the president of the Jans Pictures, Inc., advises us that he has just concluded a deal with the Pioneer Film Corporation, of New York, in which the Pioneer has purchased for the territory embraced in Missouri and Kansas, the Jans specials entitled, "Madonnas and Men," "Love Without Question," "Woman's Business" and "Wings of Pride," and also for the territory embraced in California, Nevada and Arizona for the three latter productions.



# Warren Signs the Graf Productions; Hillyer and Another Will Direct

Telegraphic announcement from California is made by F. B. Warren that Graf Productions, Inc., of San Francisco, headed by Max Graf and J. H. R. Jacoby, are to distributed through the F. B. Warren Corporation four big productions to be directed by two of the ablest American directors.

The first of these able directors to be announced by Graf productions is Lambert Hillyer, who has directed the last twenty-five William S. Hart productions and has written many of that number of **Hart** stories. Mr. Hillyer is one of the safest and most careful of the younger school of directors. Originally a newspaper man and author, his years of training have made him one of the best technicians in the picture industry.

The first Graf production under Mr. Hillyer's direction is "White Hands," by C. Gardner Sullivan. The star of this Sullivan story is Hobart Bosworth and he will be surrounded by a splendid cast; its release will come in early November.

Production of this story began August 15 in the San Mateo Studios, near San Francisco, and this new organization means the first serious effort of California's northern city to become a producing center and attract there from Southern California certain of the best director factors in the industry. Important financial plans are now being developed in San Francisco by business and banking interests to give stability and permanence to productions undertaken there.

The San Mateo Studios are equipped and in operation and additional building and expansion is to be undertaken immediately. It would not occasion much surprise to see much of the San Francisco production output go out through the F. B. Warren Corporation, since Mr. Warren for many years has maintained close business ties with California's northern capital. A movement that promises to place California's two largest cities in competition with each other naturally promises interesting developments.

## Completing Cast for Stahl Film

Louis B. Mayer has added Philo McCullough, Arthur Start Hull, Fred Kelsey, William Badger and Frederick Vogading to the cast of "The Song of Life," a John M Stahl production now being filmed for Associated First National release.

Mr. Mayer is now completing arrangements for the company to invade the forbidding wastes of the Mojave Desert where Mr. Stahl plans to spend a week securing some realistic exterior shots.

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# Knoblock Writes Prologue for Fairbanks' "Three Musketeers"

Edward Knoblock, the well known author and dramatist, who did the adaption, the costuming and research work on Douglas Fairbanks' greatest picture, "The Three Musketeers," has written for exhibitors a prologue which is suggested for use upon the presentation of the production. This is believed the first time in the history of the industry that any eminent writer has thus interested himself in the exhibitor's presentation of a picture, to the extent of personally suggesting material for the presentation of a production, so as to enhance its value.

The material prepared by Mr. Knoblock is a serious and devoted endeavor to dignify the motion picture to its proper degree as an entertainment. The suggestion of Mr. Knoblock is issued by United Artists in their exploitation folder on this production, and it is offered so as to have this prologue delivered as a part of the preliminary program of the showing with the specially prepared music. The prologue and the screening knit into an harmonious whole appropriate for an offering of the literary importance and magnitude of "The Three Musketeers."

Mr. Knoblock's effort is in verse, and he has concentrated in it the spirit of the romance, its theme and its atmosphere. His reputation in letters as an internationally successful dramatist and author, gives his lines particular significance.

*A LITTLE GAME OF MAKE-BELIEVE*
*Mabel Normand and Carl Stockdale in Mack Sennett's "Molly O," distributed by Associated Producers*

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# E. W. Hammons Goes to Europe to Study Distributing Conditions

E. W. Hammons, president of Educational Films Corporation and Educational Film Exchanges, Inc., sailed from New York on the Steamship Olympic Saturday, August 13, for Europe.

Mr. Hammons is to make an extensive study of conditions abroad. He will meet leading exhibitors to discuss their problems as to short subjects, and will examine the various angles of the distribution of American pictures in Europe and the other continents on the other side of the world.

Educational Pictures are now being shown not only throughout Europe, but in Asia and Africa as well. This trip, however, presages a very considerable extension of Educational's activities abroad, it is said.

The remarkable growth of Educational's business beyond the seas as well as in the United States during its first year as a great international distributing organization, has made necessary the extension of its European facilities just as it has forced additions to the domestic organization. It was announced recently that a new American branch exchange would be established at Oklahoma City in addition to the thirty-five already existing in the United States and Canada.

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# Goldwyn Will Distribute the Max Linder Film, "Be My Wife"

Max Linder's newest comedy, "Be My Wife," written and produced by the star, has been obtained for distribution by Goldwyn. It is a fast moving, high-spirited comedy, according to reports.

Mr. Linder, now acting in this country, made the picture in Los Angeles, with an American supporting cast, including Alta Allen as the girl that Max seeks in marriage despite the severe opposition of her guardian and aunt. Max gets into all kinds of predicaments in the new stunts he tries after each rebuff, to win the girl. Others in the cast are Carolyn Rankin, Lincoln Stedman, Rose Dione, Charles MacHugh, Arthur Clayton and a wonderful dog, "Pal."

The comedy is filled with novel incidents and original stunts. Mr. Linder wrote and directed it.

## Hatton Has Lead

Raymond Hatton has been cast for the leading male role in a new Goldwyn production, "His Back Against the Wall," from the story by John Frederic recently published in a popular magazine Mr. Hatton returns to the Goldwyn banner in this picture after a brief absence.

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# "Indiscretion" Scheduled for September Release by Pioneer

Exhibitor interest, Pioneer says, is now being centered on the scheduled release next month by the Pioneer Film Corporation of "Indiscretion," a five-reel special, starring Florence Reed, who has a supporting cast of unusual drawing power which includes Lionel Atwill and Gareth Hughes.

The release of the film by Pioneer will mark the second of the new season—a season which promises to eclipse any previous one in the history of this national distributing organization. "Out of the Dust" was Pioneer's first release and bookings in the New York Exchange alone, up to the present time, total over 300 days, it is reported.

A statement issued recently at the Pioneer home office, points out that exhibitors will be quick to realize the opportunity before them so far as "Indiscretion" is concerned, and the brilliant cast which has been assembled to portray the leading role in this most fascinating and original story.

**$1000.00 to Invest**

Energetic young college man, manager, publicity expert, with ten years' theatrical experience, seeks executive position with thoroughly established motion picture producing company. Can invest $1000.00 or more.

Address B. F. S., care Moving Picture World, 516 5th Av., New York.

## R-C Promises a Gala Week Soon

There's a gala week ahead of exhibitors and their patrons, according to R-C Pictures Corporation, which has set aside the week beginning October 16 as "National Joy Week," to mark the release of the first of the series of special comedy dramas starring Doris May, in Hunt Stromberg Productions, to be produced and distributed as R-C Pictures.

The first of these Doris May releases will be "The Foolish Age," which is described as a riot of mirth. It was directed by William A. Seiter. "National Joy Week" will be observed by many first-run exhibitors who will make their programs conform to the spirit of the week, presenting bills that will be designed to chase away the glooms.

## Pacific to Make Feature Series

The Pacific Film Company is planning to produce a series of five-reel productions beginning in September, which will feature Highland Laddie, the wonderful dog that co-starred with Frankie Lee in "The Call from the Wild." Manager John J. Hayes is now selecting the casts, and states the stories will carry a strong moral that will make them suitable for churches, Boy Scout, Campfire Girls and similar organizations.

White Cap Productions, Inc., filming comedies for Pacific Film Company, states it is in the market for scripts for single reel comedies, suitable for Vernon Dent's "boob" type of comedies and George Ovey in funmakers elevated above slapstick. Stories with a plot are required.

## A New One

"Good for Nothing," which is said to be the funniest scenario ever written by John Emerson and Anita Loos, will be Constance Talmadge's next starring vehicle.

## "Mother o' Mine" Praised by Many Newspaper Critics

Seldom has a motion picture production received the unanimity of praise from newspaper critics which has been showered upon "Mother o' Mine," the Thomas H. Ince production distributed by Associated Producers, Inc., the distributing organization says. With the first runs and the consequent reviews completed in nearly every large city in the country there has not been a single complaint in regard to the entertainment value of the picture printed, it is reported.

In San Francisco, the News said: "'Mother of' Mine' is the second important work Ince has done for Associated Producers, whose stock goes up with each picture that comes from his studio." The Call of the same city said: "'Mother o' Mine' is a picture that Associated Producers may well be proud to exhibit." In Atlanta, much the same opinions were evoked. The Constitution said: "In 'Mother o' Mine' dramatic situation follows dramatic situation until a climax is reached with as desperate a race with death in as sublime a thunderstorm as has ever been screened." The Journal said: "The plot is full of compelling action, thrilling in suspense and dramatic situations." The Georgian said: "The picture play unfolds as a thrilling, rapidly-moving tale."

The St. Louis Globe-Democrat said: "'Mother o' Mine' is fully entitled to be called one of the season's best photoplays." The Chicago Tribune said: "Here's a picture that is bound to prove popular because of the sheer lovableness of everybody in the cast." The New York American stated: "'Mother o' Mine' is melodrama produced with fine dramatic insight." All the reviews were favorable.

## Four Stars Making Pictures Kept Things Busy at Studios

All summer long the Selznick studios at Fort Lee, N. J., have been humming with industry as production followed production while star replaced star on the big stages.

On the big sets that had been built in the back-lot, Conway Tearle, under direction of George Archainbaud, finished recently "A Man of Stone." Martha Mansfield is in his support in the role of an adventuress. The leading woman is Betty Howe.

Mr. Tearle recently began the production of "A Wide Open Town," with Ralph Ince directing. Faire Binney is the leading woman.

Eugene O'Brien terminated his vacation to begin providing his next season's offerings. Under the direction of Robert Ellis the presentation of "Chivalrous Charley" was also begun at the Fort Lee studios recently. Nancy Deaver is Mr. O'Brien's leading woman.

Elaine Hammerstein completed "The Way of a Maid" at Selznick studios last week and arrangements are now under way for her to begin at once another production. In "The Way of a Maid," which was directed by William P. S. Earle, Miss Hammerstein had the support of Niles Welch as leading man. Preparations are also being made for Owen Moore to begin a farce-comedy written by Henry A. Lehrman.

The productions now under way are for distribution several months hence.

*WHO WOULDN'T BEND THE KNEE?*
*Dorothy Devore enthroned in glory in the two reel Educational-Christie Comedy, "Nothing Like It"*

## Hatton Injured

C. Edward Hatton, who is making a series of twenty-six two-reel Western thrillers for C. B. C. Film Sales Corporation, on its Star Ranch Western program, was injured recently while making a picture. While riding his horse down a steep hill, the animal stumbled. Mr. Hatton managed to catch hold of a branch in passing, and so pulled himself from his horse and escaped tumbling to the bottom, but was unable to save the animal, which was so severely injured it was necessary to shoot him.

Mr. Hatton recovered sufficiently to continue work the day following, during which time the scenario had been altered to permit his completing the picture with his wrist bandaged. The scenes were caught by the camera, and will be left in the completed picture.

## Unique Features

A. N. DuMahaut and Edward Klein announce they have secured rights to an unusual production "The Strike of the Thieves," which is described as a satirical grotesque picture unusual in theme, acting and settings. No decision has as yet been made as to the manner in which it will be distributed.

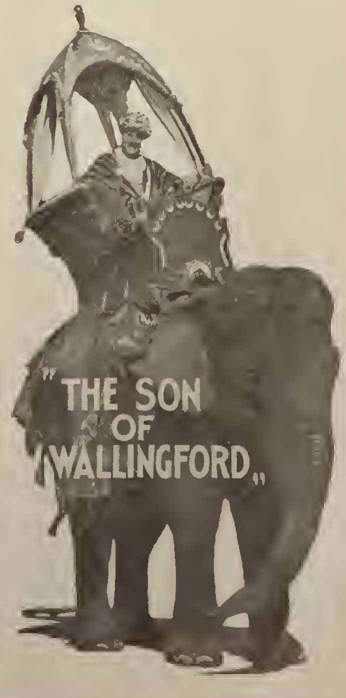
*AL LICHTMAN*
*Who is making an enviable record as general manager of Associated Producers*

## Fall Issue

The inimitable Wesley Barry will once more grace the screen as a luminary in "School Days," announced by Warner Brothers for release to the independent market early this fall. The production was made under the direct supervision of Harry Rapf and directed by William Nigh, and it is a revival of Gus Edwards' vaudeville act of the same name.

## For the "Beauty"

Production of Charles A. Logue's play, "The Infidel," will begin shortly at the Katherine MacDonald studio, with the "American Beauty" starring. Mr. Logue has had thirty-three stories produced on the screen. Many of them he directed and produced himself. He will be called into consultation by the officers of the MacDonald company.



# Latest Pioneer Announcement of Plans Emphasizes Three Points of Interest

In announcing its plans for the season 1921-22, the Pioneer Film Corporation emphasizes three points of interest to the exhibitors.

That Pioneer features will be offered to exhibitors in every section of the country from now on through the medium of twenty-eight exchanges, which aggregation of offices places Pioneer "at the head of the list of real independent distributing organizations in the film industry."

That the feature photoplays which are to carry the Pioneer seal during the coming season represent independent product of quality second to none.

That the Pioneer Film Corporation has no entangling alliances, and its policy is to operate independently in the interest of the independent exhibitor providing him with independent product of assured merit.

The new schedule of releases embraces excellent attractions with stars of international fame, for instance, Florence Reed, Gareth Hughes, Lionel Atwill, Madge Kennedy, Ora Carew, Pauline Stark, Edith Roberts, Vandyke Brooks, Gail Kane, Violet Mersereau, Claire Whitney and Guy Empey, and these are but a few. In every instance the star has been given a brilliant supporting cast of screen celebrities.

Some of the titles of the features for the first period of the new season include: "Indiscretion," "Oh, Mary be Careful," "Wise Husbands," "The Forgotten Woman," "In Society," "Beyond the Crossroads," "A Millionaire for a Day, "The Leech," "Out of the Depths," "The Crimson Cross" and "Peeps into the Future." These will be augmented for the exhibitors in New York City, State and Northern New Jersey with "Out of the Dust," which has in its cast Russell Simpson, Robert McKim and others.

"The Hope Diamond Mystery," the "million dollar serial," starring Grace Darmond, is a film version of the story as told by May Yohe (Lady Frances Hope)

For over six months preparations have been under way for the completion of plans for the new season and now the stage is all set and everything is in readiness. The preparation was marked by the opening of several new exchanges, including the ones which have been established in Indianapolis and in Albany.

So far as the Pioneer personnel is concerned, it is made up of a sales organization numbering over 300 men who have been carefully trained to uphold the policies as laid down by Pioneer's president, A. E. Lefcourt, and which policies call for the development and establishment of business relations with exhibitors on an honest, sound, business-like basis.

In a statement issued over the signature of Mr. Lefcourt, the point is made that Pioneer enjoys the distinction of being the leading enterprise of its kind in the field. It has no Wall Street money or Wall Street interests or outside affiliations. It is free to operate on the lines laid down by its own executives. It strongly opposes the operations of any concerns which are directed toward coercing the exhibitor into buying product for which he has no use or dictating to him the policy he must adopt. Mr. Lefcourt furthermore points out that the exhibitor must be given the fundamental right to run his own business as he sees fit and to buy whatever merchandise he wants when he wants it.

"We are going to do big things during the next 12 months," said Mr. Lefcourt, "and we mean to let the independent exhibitor know that his ultimate success is absolutely dependent on the cooperation he gives to the independent exchange."

*A. E. LEFCOURT*

# Much Interest in Goldwyn Week Which Will Start October 23

Goldwyn's branch exchanges and the headquarters office have been flooded with thousands of letters and telegrams of inquiry regarding Goldwyn Week, starting October 23, since the original announcement by the sales department that a country-wide drive for a solid week program of its pictures was under way.

Indications are that, although this is the first time that Goldwyn has instituted a Goldwyn Week, it will surpass anything of the sort ever before, the company says.

Exhibitors were interested from the jump because of the great publicity Goldwyn Week will receive through the corporation's new national advertising campaign in the big magazines of the country with 27,000,000 readers.

Goldwyn Distributing Corporation is preparing a full line of exhibitors' aids for use in exploiting the photoplays released for Goldwyn Week.

# Next Mary Pickford Feature Is Due to Be Finished Soon

Mary Pickford is making every possible effort to complete the filming of "Little Lord Fauntleroy" within the next week so she can accompany her husband to New York for the opening of "The Three Musketeers" at the Lyric Theatre on August 28.

The Pickford company has divided into two flying squadrons, with Jack Pickford at the head of one and Alfred E. Green in command of the other, and while one division shoots interiors the other works on exteriors. As a result of this arrangement, Miss Pickford finds herself working under the direction of her brother one day and under the guidance of Mr. Green the next, depending on whether the scenes she is to do are interior or exterior.

With the exception of a trip to San Francisco, to make scenes representing the exterior of Dorincourt Castle, the entire celluloid version of "Little Lord Fauntleroy" has been filmed on the Brunton lot. Sets representing the interior of Dorincourt Castle, the exterior of the lodge, and a New York street scene were built; also several interiors that duplicated old New York flats of a half century ago.

Had it not been for the special generator designed by Miss Pickford's electrician, William Johnson, some difficulty would have been experienced in getting "juice" for the lights, owing to the fact that a strike is now on at Los Angeles studios. But with a "lightning maker" mounted on rubber tires and driven by a Liberty motor, Little Lord Fauntleroy was able to light not only his castle but also any location where "juice" was needed.

# Oppenheim Novel Has Been Filmed

"Pilgrims of the Night," the first of the fall releases of Associated Producers, Inc., has been completed by J. L. Frothingham. It is a film version of "Passers By," a popular novel by E. Phillips Oppenheim. Rubye de Remer and Lewis S. Stone, share the honors in heading the cast.

# Unusual Praise

Louis B. Goulden, general manager of the Columbia Amusement Company, operating the Blinn, Princess and Royal theatres of Frankfort, Ind., is very enthusiastic in his praise of Mary Pickford's production of "Pollyanna," which he acclaims the greatest of all "hot weather" pictures.

# Griffen Books Many

C. C. Griffen, vice-president of the Motion Picture Theatre Owners of America, has booked every available picture for his Piedmont Theatre, Oakland, Cal., during September. Mr. Griffen realizes that it is absolutely necessary to the industry to keep the Independents in the field.

# Vitagraph's "Flower of North" Company Returns from Oregon

David Smith, who is directing Vitagraph's new special, "Flower of the North," returned from the Oregon border this week, carrying some excellent negative of scenes never before viewed by the eye of the motion picture camera. This was one of the northern locations discovered by David Smith a few months ago, when plan's for the adaptation of this James Oliver Curwood novel were started.

A few days will be spent at Hollywood, filming some big interior scenes, the sets for which were constructed in the absence of the company. Henry B. Walthall and Pauline Starke, the stars of the coming special production, accompanied by Mr. Smith, and thirty odd members of the supporting cast, made the trip. One more trip will be taken north to the interior of Oregon before Mr. Smith takes the final interiors. He will finish the camera work on the picture at Hollywood.

# Indiana Picks Up

**The cool weather of the last few days boomed the picture business in Indiana, exhibitors report. High hopes are entertained for an excellent autumn and winter business, because the first day the mercury dropped the people began to visit the theatres. It isn't "hard times," it's the hot weather, say the Hoosier men.**

# *Marshall Neilan Plans to Film Booth Tarkington's "Penrod"*

Marshall Neilan plans to produce Booth Tarkington's famous "Penrod" with Wesley (Freckles) Barry in the title role. Mr. Neilan has been holding this story for several years until such time as he felt Wesley Barry had attained a position in the eyes of the motion picture public that would make his appearance in the title role of this famous story particularly desirable.

As part of his preparation for the portrayal of this character on the screen, Mr. Neilan arranged with Frank Egan of the Little Theatre here to let Wesley appear in the title role of "Penrod" on the stage. The picture will be produced in Los Angeles. Mr. Neilan has already started work on the adaptation of the story. The scenario will be completed within the next two weeks, when "shooting" will be started immediately.

"Penrod" will be distributed by Associated First National Pictures, following "Bits of Life," just finished.

# *R-C's Book-a-Week Campaign Is Promising Great Results*

The manner in which exhibitors in first-run houses throughout the country are falling in line for R-C Pictures' Book-a-Week campaign is highly gratifying, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

"Reports from every exchange in the organization show an extraordinary increase in full week bookings of R-C Pictures," Mr. Rogers says, "with a greater proportion of first-run houses booking one production for a solid week than in any other year of the organization's history.

"There is also an unusually large number of bookings of two pictures for a split week program, which is extremely gratifying. The steady increase of bookings, and the average increase of the runs speaks very highly of the growing appreciation of the merits of R-C Pictures in the minds of both the exhibitors and the public at large.

"From present indications our bookings for R-C Pictures during September will run far and away ahead of any corresponding period in the history of the organization."

# *William DeMille to Produce "Lulu Bett" for Paramount*

"Miss Lulu Bett," Zona Gale's prize play based upon her own novel, which was produced with big success on Broadway last season, is to be produced as a Paramount picture by William DeMille, according to an announcement by Jesse L. Lasky.

Production will begin at once at the Lasky studio, Hollywood. Clara Beranger has adapted the play and novel. The title role will be played by Mildred Harris. Others in the cast will be Theodore Roberts, Clarence Burton, Helen Ferguson, Mabel Van Buren, May Giracci and Ethel Wales. The leading man is yet to be chosen.

Miss Gale's dramatization of her own novel recently was awarded the Pulitzer prize for being the best American play produced last season. Brock Pemberton was the producer and it was from him that Famous Players-Lasky purchased the screen rights.

*BARBARA BEDFORD*

*As "Thora" in Hodkinson's "Face of the World"*

## *Federated Has Buffalo Office*

The newest addition to the country-wide string of Federated exchanges was opened last week in Buffalo by Sam V. Grand, who also has the franchise for the Federated Film Exchanges in Boston, Albany and New Haven. Sid Samson, who is well-known in the territory, has been appointed exchange manager of the new office, which started off with a rush booking Federated serials, features and comedies for Independence month.

*THE LAST WORD IN INGENUITY*

*These date palms used in George Melford's Paramount Picture, "The Sheik," were made in the Lasky studio and transported to the desert location*

## *Segal Gets New England Pioneer*

Harry Segal, widely known among New England exhibitors and until recently general manager of the Eastern Feature Film Company in Boston, has secured the Pioneer output for New England. The deal was consummated during the past week, and both A. E. Lefcourt and Segal are well pleased with the new affiliation.

This means that beginning August 8, Segal will acquire all the bookings on Pioneer releases from that date as well as all future productions. He is now announcing the first eight.

The concern will be known as Pioneer Film Corporation of New England, with its main office at 34 Winchester street, Boston.

## *Two-Reeler for October Release*

With Bessie Love, Ruth Stonehouse, Tom Lingham and Edward Hearn in the cast supporting Tom Santschi in "The Honor of Rameriz," that forthcoming Western two-reeler of a highly popular series assumes almost the importance of an elaborate feature.

Pathe announces the release of this latest Santschi subject for October 16, and explains the exceptional excellence of the cast as a natural recognition of the rapidly increasing vogue of the two-reel form—when the picture develops a powerful theme with art and in intense action. This is said to be a general definition of "The Honor of Rameriz."

## *"Mystery Mind" a Hit Everywhere*

Exhibitors in many sections of the country are registering their approal of Pioneer's serial, "The Mystery Mind," which is being distributed nationally through all Pioneer exchanges. This is the serial which was produced by the Supreme Pictures, Inc. The story was written by Arthur B. Reeve and John W. Grey.

J. Robert Pauline is starred in this fifteen episode serial and is supported by Violet MacMillan, Paul Panzer and Peggy Shanor. The serial has played to a new high mark in New York state up to this time, and is going stronger each week. Other sections of the country have taken to the serial. Thomas James, an important St. Louis exhibitor, lauds it highly.

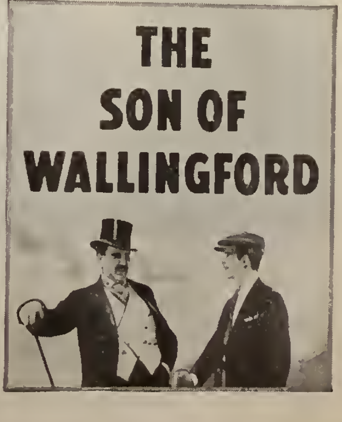
## *Denver Signs Entire Output*

The entire output of Educational Film Exchanges for the next year in two-reel subjects, with the Robert C. Bruce Scenics Beautiful and Sketchografs added, have been signed up for use in the Rialto and Princess theatres, first run houses in Denver.

The two-reel subjects include the Christie Comedies, twenty-four in number; twelve Torchy Comedies; thirteen Campbell Animal Comedies; twelve Mermaid Comedies, and all of the Selig-Rork photoplays. The entire series is contracted for in each case, as well as in the case of the Sketchografs and Bruce Scenics.

## *Meighan Ready*

Thomas Meighan, who left New York for California last week, started work at the Lasky studio on August 15 on "A Prince There Was," an adaptation by Waldemar Young of George M. Cohan's famous stage play. Tom Forman will again be his director.



*EXECUTIVES OF FOX FILM CORPORATION*

*From top to bottom: Wliliam Fox, president; Winfield R. Sheehan, vice-president and general manager; Saul E. Rogers, vice-president and general counsel; Jack G. Leo, vice-president*

# *Fox Prepares Big Comedy Year; Adds New Star to His Program*

Every indication points to the fact that the coming season is to be the greatest comedy year since the Fox Film Corporation has made this feature an important part of its annual program. With the comedy features that have been delighting audiences and filling the theatres of the exhibitors during the last season, and the addition of a new star to the comedy series, exhibitors can rest assured that the next twelve months will find nothing lacking from the Fox studios to round out a well-filled, interest-compelling program that spells dollars for the box office.

Heading the comedy organization is that delightful star, Clyde Cook, who has been hailed by reviewers as a second Chaplin. One year ago this comedian was practically unknown except as an eccentric of the music halls. With his addition to the Fox program and his elevation to stardom in such successes as "The Jockey," "The Guide" and "The Sailor," Cook is now popular all over the world as one of the leading comedians of the screen.

Material has been obtained for him for the approaching season that will greatly enhance his value to the program of any theatre and add further to his fast growing popularity. His first release of the season will be "The Toreador," which will be available on September 18, and those who have seen it state that it surpasses his other successes. Cook will make about seven comedies during the season.

The new comedy star is Al St. John, who has been leading man and featured player of the Fox Sunshine Comedies. Hereafter St. John will make comedy features along the lines of Cook. The comedian has jumped into popularity and become a drawing power solely through his splendid work with the Fox organization, and his elevation to stardom comes in response to the request of exhibitors, who are the surest judges of a player's drawing power.

He also will make about seven special comedies, and his first two releases are "Small Town Stuff" on September 4, and "The Happy Pest" on October 4, both two-reel specials.

Fox Sunshine Comedies will be continued with new players added to the cast, and it is hardly necessary to draw attention to these two-reel entertainments. They are such a fixture in almost every country in the world, where their popularity is attested to by the exhibitors who play them, that no program can be regarded as complete without a picture made by these comedians. These comedies have been taken as a standard by other film organizations, and have grown in popularity from the time the first two reels were flashed on the screen.

They are to be better than ever this season, and the releases planned up to date include, "Ain't Love Grand," August 14; "The Devilish Romeo," August 28; "One Moment Please," September 11; "The Book Agent," September 29, and "The Singer Midgets' Sideshow," October 9.

There is probably not a spot in this country where the Mutt and Jeff cartoons are not known. Fox put these funny characters on the screen and they are there to stay. They will be issued in 500 foot reels, and Bud Fisher, their creator, promises some especially interesting and lively subjects during the coming season.

Owing to their great popularity with newspapers, there is an excellent chance for a tie-up by exhibitors using this subject. Almost every city of any size has one newspaper using the Mutt and Jeff strip in its columns. Many of these newspapers will mention that their funny feature is being shown at a local theatre, if the matter is brought to their attention.

Altogether, the comedy program from the Fox Film Corporation this year should show a 100 per cent. improvement over the past successful season, and exhibitors are guaranteed that they will be able to obtain a substantial increase in business by booking these features.

## *Fifteen at Work*

With fifteen companies now at work, the Fox Film Corporation western studios are running to capacity in spite of strikes and the "psychological depression." Nine of the companies are making dramas and six are at work on comedies. The most important production under way at the Hollywood plant is Zane Grey's "The Last Trail," directed by Emmett J. Flynn, which is nearing completion.

## *Novel Vacation*

Plans for a picturesque vacation between pictures have been formed by Tom Mix and Buck Jones, Fox Film Corporation western stars. They are organizing a rodeo team made up of their cowboys and will tour the west, engaging in contests at the various rodeos and attempting to capture a share of the prizes. Both these screen stars are top notchers at this game.

*WILLIAM FARNUM*
*Long Popular in Fox Pictures*

# *William Fox's Plan of Twelve Specials, Now in Final Phase, Is Assured Success*

Entering upon its final phase, so far as production is concerned, the plan announced some time ago by William Fox for twelve great specials for presentation in Broadway theatres is an assured success. Six of these super-features already have appeared on Broadway, three more have been completed at the Fox studios and the remaining three are in work. One of the now famous Fox Broadway specials enjoyed a continuously successful run of nearly a year on the world's greatest entertainment thoroughfare, and was taken off while still drawing good houses, in order to make way for another special of the group, in fulfillment of the promise made by William Fox.

In carrying his ambitious plan to a brilliantly successful conclusion, Mr. Fox has set a new standard of achievement which he fully intends to surpass in the future.

All twelve of the big special productions, following their runs on Broadway, and in some instances without awaiting the termination of these, are to be released to exhibitors throughout the United States and Canada in the course of the momentous season now entered upon. The first release, announced for August, is that of "Over the Hill," hailed as the "greatest human drama of all time." The Fox special photoplay production of Will Carleton's famous poem enjoyed a record run on Broadway, and has been the occasion of thousands of communications, by mail and telegraph, from exhibitors everywhere, asking when the picture would be released. The scenario was perpared by Paul H. Sloane and the production directed by Harry Millarde.

Another of the great specials, "A Connecticut Yankee in King Arthur's Court," the Fox photoplay version of the delightful Mark Twain classic, was booked for a run at the Capitol, the largest theatre on Broadway and in the world, after being withdrawn from the Central Theatre to permit the launching of "Thunderclap." "A Connecticut Yankee" goes to the exhibitors September 11.

The third Fox special to be withdrawn in the midst of a successful run, to make way for a successor among the big twelve, was "Queen of Sheba," which will be a December release. It was replaced at the Lyric Theatre by "Shame," a surprise thriller of the most intense type, the story for which was written by Emmett J. Flynn and Bernard McConville. It was staged by Emmett J. Flynn.

"Over the Hill," closing its record run at the Park Theatre, was succeeded by "A Virgin Paradise," a gripping story of the jungle and civilized hyprocrisy written by Hiram Percy Maxim and directed by J. Searle Dawley.

"Perjury," "Footfalls" and "The Last Trail," finished and ready, now await their turns, with "Thunderclap," "Shame" and "A Virgin Paradise," enjoying their opening Broadway runs; and the last three of this series of specials, as yet unnamed, are being produced in the different Fox studios.

The nine completed specials are of widely different types, each strikingly original and presenting thrillingly dramatic situations new to the screen. "Over the Hill" appeals to the heart, the sentiment, the emotions of mankind. Dramatically, with its all-star company headed by Mary Carr, Edna Murphy and Johnnie Walker, directed with consummate skill by Harry Millarde, it is a triumph of the screen.

"A Connecticut Yankee" makes a strongly humorous appeal, and also is impressive as a spectacle with its visualizations of English court life in the age of chivalry. The foremost members of the all-star cast are Harry Myers, Pauline Starke and Rosemary Theby.

"Queen of Sheba" is a screen spectacle as well as an impressive drama of love and war in Egypt, Arabia and the Holy Land ages ago. The characters are portrayed by an all-star cast headed by Betty Blythe and Fritz Leiber.

"Thunderclap" is an exciting racetrack melodrama presented by an all-star cast headed by Mary Carr, Violet Mersereau and Paul Willis. It abounds in tense situations, leading up to a racing scene which establishes it as among the most powerfully spectacular photoplays of its kind. The directing genius of Richard Stanton is displayed at its best in this great Fox special.

Startling contrasts, scenes of great beauty and grandeur and displays of tense human emotion characterize "A Virgin Paradise," an impressive spectacle dealing with life in the jungle and with civilized hyprocrisy. It is presented with an all-star cast headed by Pearl White. The picturizing of the remarkable story by Hiram Percy Maxim made very great financial demands upon Fox Film Corporation, and upon the recognized directing ability of J. Searle Dawley as well.

"Shame," with John Gilbert, Rosemary Theby, William V. Mong and George Siegmann in an all-star cast, is a story of stormy human emotion in widely different settings, including Alaska. There are charming love scenes and flashes of humor contrasted with the grimness of other scenes. The photodrama made

*LITERARY LIGHTS WHOSE STORIES ARE BEING PICTURIZED BY WILLIAM FOX*

*Top Row, L. to R.: Wilbur Daniel Steele, Hiram Percy Maxim, Clyde C. Westover, Joseph Ernest Peat, Victor Bridges. Middle Row, L. to R.: E. Lloyd Sheldon, Mark Twain, Will Carleton, Zane Grey. Bottom Row, L. to R.: Max Brand, Arthur Goodrich, Paul H. Sloane, Wilbur Finley Fauley, Jules G. Furthman*

TOM MIX

tures of dash and daring, also will make about seven pictures. His first is "Singing River," an August release. The story is by Robert J. Horton and directed by Charles Giblyn. The second, for October release, is a romance of London and a mythical European kingdom, "The Lady from Longacre."

The Twentieth Century Brand of Fox pictures will again have Eileen Percy heading the delightful stars who have made this series much in demand by exhibitors. Miss Percy has developed into a comedienne of ability, and she will be seen in several stories especially selected.

Edna Murphy and Johnnie Walker are two young stars who will command a lot of attention during the coming season. Both earned their honors in "Over the Hill," and plans for the coming season include them in several productions in which youth and adventure play a prominent part.

Added to this series is Barbara Bedford, who has been a leading woman with Fox for some time.

Miss Bedford was elevated to stardom only recently and will be introduced in her first star picture very early in the fall.

# *Strong Exploitation Aids for Fox's Great Array of "Hits"*

In keeping with the magnitude of the Fox product to be released during the season 1921-1922, William Fox has arranged to provide the greatest line of posters and other exploitation aids he has ever offered exhibitors.

Mr. Fox knows that the productions he will offer this year are his best, a knowledge that, in the case of a number of early releases, has been enthusiastically assented to by New York Broadway audiences; and on the principle that big propositions demand the finest obtainable advertising aids, he has engaged artists of big reputation—men with a direct knowledge of pictorial advertising values as well as a keen sense of artistic effect.

Commensurate with "Over the Hill," the picture that played for nearly a year on Broadway, New York, to capacity houses, are the brilliant art lithographs and accessories that have been prepared. There are three styles of 24-sheet stands—a striking block stand; a pictorial stand depicting the lovable and unlovable characters of this famous story, and a combination pictorial and big letter stand of peculiarly pleasing and artistic effect. The 8-sheet, 6-sheet, three styles of 3-sheets, six styles of 1-sheets, two styles of ½-sheet card and 1-sheet tack card have all been designed along the same attractive lines.

In addition, there is a muslin banner 36 by 112, a lobby display comprised of seven 11 by 14 scenes with title card and two 22 by 28 scenes in color, three styles of slides, a de luxe, two color exhibitor's campaign book with press sheet and exhibitor's aid, star, scene and ad cuts and mats, a four page small leaflet herald, a circus herald and a complete music score.

The lavish scale upon which "Queen of Sheba" was produced has lent itself admirably to a striking and beautiful line of lithographic and pictorial display. The two styles of 24-sheet stands are considered masterpieces. One, a pictorial stand, shows the chariot race between the Queens of Sheba and Egypt. The colors are wonderfully blended and the subject offers a distinct thrill. The other stand is a combination of 3-sheet, four styles of 1-sheet, pictorial spectacle and block and will "attract the eye for miles around."

An 8-sheet, a 6-sheet, four styles two styles of ½-sheet cards, two styles of slides, a full lobby display, a comprehensive guide and exploitation book and a complete music score have also been prepared for this attraction.

On the other big specials already announced for release, an unusual variety of posters and other exploitation aids have been prepared with the same careful consideration given to each subject.

Similar expert attention has been paid to posters and campaign material on the star subjects and the comedies.

BUCK JONES

# *Growing Business in Foreign Field*

The great success of "A Connecticut Yankee in King Arthur's Court" at the Alhambra Theatre, London, where even royalty had a good hearty laugh, has brought an increasing demand from British exhibitors for all of William Fox's new product, but especially in the demand for the big special productions extraordinary. Not only is this true, but these big pictures may break down the advance booking system against which all England is crying.

Fox reports excellent business in Great Britain and Ireland. Good reports come from every corner of the globe where Fox pictures are shown. On the continent, especially are they in demand. The Paris sales force, from which all France and Belgium is served, has had to be increased.

From Australia comes the statement that the serial, "Bride 13," has broken all sales records. In South America, despite the increase in European pictures there, the Fox product is showing increased sales. China, Japan and the Philippines, too, are widening the Fox territory.

# *Fox News Starts Off Season with Two Important "Scoops"*

Fox News has started the 1921-22 season off in great shape by putting over two of the greatest beats in the history of news reels.

These outstanding high lights of the many exclusive Fox News features include a daring airplane flight over the Grand Canyon, and pictures of the reformed Mexican bandit, Francisco Pancho Villa, once the scourge and terror of Mexico. These are two subjects that have been especially sought after by every news reel in the field, but it remained for Fox News to give its clientele the first exclusive camera record of a wild and wonderful spot, and the best known and most picturesque figure in Mexico today.

At the present time Fox News is busy working on other news features of equal magnitude, and can promise some sensational pictures along these lines every month. The Fox News staff of cameramen has been gradually built up all over the world until it now reaches the 300 mark. Direct communication and connections have been made with cameramen in India, China, Japan, the Philippines and the South Sea Islands, as well as increases in other countries in the world where previous connections were already maintained.

WILLIAM RUSSELL

# *Canada Welcomes All Fox Pictures*

The great volume of business Fox Films has done in Canada during past year and the prospect of an even greater volume for 1921-1922 is a matter that has brought great satisfaction to the officials of that company. In the great strides of the past season Fox Films reached out into the most distant territories—territories that required two or three days for transportation. Service has been the Fox watchword in Canada regardless of time or distance, and Canadian exhibitors have appreciated this, as the great volume of business done testifies.

Coming into the new season and the demand for the 1921-1922 Fox pictures, which Fox officials believe are the greatest array of money-making productions ever offered, the contracts already signed by the Canadian branch managers and the constant inquiries about the new pictures give every indication that the 1921-1922 season will far outnumber every other year in the number of contracts signed and the number of playing days.

Turn to Page 924 For
Four Reasons Why
Fox Pictures Have
Universal Circulation

JOHNNIE WALKER

CLYDE COOK

extreme demands upon the directing skill of Emmett J. Flynn.

"Perjury" is a story of the miscarriage of justice, with far-reaching effects upon many lives. The all-star cast is headed by William Farnum and includes Sally Crute, Wallace Erskine, John Webb Dillion and Frank Shannon. Harry Millarde directed.

"Footfalls" presents Tyrone Power, Estelle Taylor and an all-star cast. Its surprises are startling, amazing. As a story of human grief, human emotion and human determination it is said to stand supreme. This was directed by Charles J. Brabin.

"The Last Trail," as the title indicates, is a story of the West. The all-star cast is headed by Wallace Beery, Maurice Flynn, Eva Novak and Rosemary Theby. The story is from the novel by Zane Grey and is one of rapid action, exciting situations, suspense and surprises. Emmett J. Flynn directed.

**Turn the Page For Four Reasons Why Fox Pictures Are Popular**

JOHN GILBERT

# *Twelve Stars Appear in Fox Features for Ensuing Year*

William Fox products for the ensuing year will fulfill every promise made to exhibitors and the public. Such is the pledge in the announcement of plans for the new season. More than that, assurance is given that every promise implied in the progressingly increasing excellence of Fox Productions in the past will be carried out.

In the field of feature productions twelve popular Fox stars will provide striking pictures for their hosts of followers. Thousands of novels, short stories, scenarios and other manuscripts have been examined in search for the best possible starring vehicles for William Farnum, Tom Mix, Dustin Farnum, Buck Jones, Pearl White, John Gilbert, Shirley Mason, William Russell and Barbara Bedford, and talent and money without stint have been expended upon preparations for the production of the stories selected.

William Farnum returns to this country and active service after a protracted sojourn in Europe. The number of his productions for the season has not been fixed and probably will be limited only by his well known capacity for hard and continuous work.

Tom Mix, the cowboy who made good brilliantly as an actor, will make about seven photoplays of strenuous life, reckless riding and daring adventure. Ingenuity of plot characterizes his stories, and this, together with his rapid and continuous development, gives assurance of increased popularity for him. His first of the season, a September release, is "The Night Horseman," a sequel to his popular "The Untamed." The next will be "Trailin'," an October release.

Dustin Farnum, popular with women as an attractive matinee idol and with men as a real he-man, is to make approximately seven pictures in the course of the season. His first, "The Primal Law," provides him with excellent opportunities for his dramatic ability and engaging personality. This is announced for September. The second, under the direction of Bernard Durning, has not been named. It will be released in October.

Buck Jones has shown himself a fast runner-up through the past season in the race for excellence which William Fox promotes. Stories of rapid action and replete with thrills have been provided for the fast-riding, hard-fighting star. His first of the new season is "To a Finish," a thrilling melodrama of the West. The second, "Bar Nothin'," will be released in October.

Pearl White, returning from an extended visit to Europe, where she hopped from London to Paris by aeroplane and won the admiration of the French capital by her vivacity and charm, has plunged into work with her well known vim, devoting the same earnest endeavor to the selection of the most effective costumes as she would to stopping a runaway horse. Miss White and her company are busy with her first picture of the season without stopping to select a title for it.

John Gilbert, who won fame in the thrilling Fox special "Shame," now running on Broadway, will contribute about seven notable pictures. His first starring picture, "Gleam o' Dawn," will be released early in the season. Thousands who have seen Gilbert in "Shame" will look forward eagerly to his new films.

Shirley Mason, one of the most delightful little women on the screen, courageously accepted the task of providing some seven attractions to the list of Fox offerings. Her charm and beauty are supplemented by photoplays calculated to call forth the qualities which have made her a loved and admired screen actress. Her first is "Ever Since Eve," a romantic mystery story based on a popular novel by Joseph Ernest Peat. It will be released in August. The second bears the title of "Queenie."

William Russell, romantic star who has won wide attention for pic-

AL ST. JOHN

PEARL WHITE
*Again a big leader among the stars who attract and add to the Fox strength*

DUSTIN FARNUM

*FOUR REASONS WHY FOX PICTURES HAVE UNIVERSAL CIRCULATION*
*The stars are Shirley Mason, Barbara Bedford, Edna Murphy and Eileen Percy*

# *Under American Control Pathe Will Enlarge Its Activities, Brunet Says*

"While Pathe Exchange, Inc., will continue to specialize in short subjects, with a distinct ambition to offer the trade the very best in this division of films, it also has some deals pending for product of other nature, the details of which will be divulged when entirely closed. There are also some important deals pending for additional short subjects which we hope will further increase the average excellence of our present short subject product."

This significant statement was made by Paul Brunet, president of Pathe Exchange, Inc., who returned from Paris Saturday, August 13, invigorated from the rest he obtained following the closing of the deal whereby the American stockholders and the present American management have taken over control of Pathe Exchange, from Pathe Cinema of Paris.

Mr. Brunet made it very plain in his statement that Pathe Exchange under its new American control, will assume increased activity, and there will be no change in the active management.

"Pathe Exchange, Inc., has at its disposal," said Mr. Brunet, "practically unlimited capital for the carrying out of all its present plans. In addition, when the new financing has been completed, it will be provided with even more liberal capital facilities, with the expectation that, as the industry develops, as it certainly will, Pathe will also expand, and be enabled to maintain its strong position in the independent distributing field."

Commenting on the business situation in the United States, with which he kept in close touch during his stay abroad, Mr. Brunet noted that it was not very good, from the film and exhibitor standpoint. "But any normal year having an excessively hot summer, such as we have had this year," Mr. Brunet explained, "cannot avoid a considerable slump. Of course, there is no denying the fact that general business conditions had been growing steadily more acute until it reached its apparent crisis early in the summer. Naturally this made itself felt at the box offices of the nation's theatres. These were factors that no industry could control or prevent, and over which we should not feel unduly pessimistic.

"The foreign film and exhibiting business, while slowly improving, just now, has been in even worse shape than our American situation.

"Furthermore, the slowing up of business in the American film world has its compensations, now that the situation is clearing up somewhat and cooler weather is again with us as no longer is the industry confronted with the overproduction that existed throughout the past three or four years, and the exhibitor will not find himself face to face with as much competition as would have been the case had the slump been forestalled another year or two.

"It is also quite obvious that the exhibitor on every hand has been lowering his operating costs to meet the present situation, which places him in a most advantageous position, with increasing Fall and Winter box office receipts in the offing."

Questioned about the much discussed invasion of foreign films, Mr. Brunet is of the opinion that the average foreign production cannot possibly bear up under competition with the excellent American product.

"Of course, there will be an occasional foreign made product," Mr. Brunet cites, "that will do exceptionally well on the American market, but these will be few and far between. The American market need give itself no concern about any damage to its best interests because of this so-called 'foreign invasion.'"

Mr. Brunet stated that he enjoyed his visit with Mr. Rudyard Kipling very much, and that he also had a very enjoyable visit with Lord Beaverbrook. He was also pleased to observe that the Pathe Cinema enjoyed comparatively the same splendid reputation in England that Pathe Exchange, Inc., boasts in America.

Mr. Brunet does not believe that this country can enjoy a full measure of prosperity until its customers, the foreign nations' buying power has been rehabilitated.

"Under present conditions in Europe, it is utterly impossible to expect these nations to pay their debt to this country hurriedly, and at the same time buy of our exports in great quantities.

"Liquidation in America seems to have been pretty well completed, as is evidenced by the unusually good bank statements. Thus this nation, as a manufacturer and producer, has ample capital, but until its customers, the foreign nations' purchasing power has brought about a little better equalization of Exchange rates, the United States cannot expect entire absorption of its products."

Mr. Brunet does not believe, however, that "these general and international conditions play a very important part in determining the prosperity of the film and exhibiting business in the country, because with the considerable evidence of great amounts of money in circulation, the ensuing season is very certain to be a very prosperous one for all units of the industry that have taken advantage of the recent slump to put their house in business-like order," he concluded.

## *Foster Gilroy with Hodkinson*

Foster Gilroy, well known in the magazine world as a sales promotion expert, is a recent addition to the fast-expanding Hodkinson Corporation.

For five years he handled the general publicity for the Munsey magazines and newspapers. Four years ago he undertook the promotion of the Old Colony Club. He later journeyed to Europe in behalf of a group of bankers with interests in England and France, and since his return to this country in January, has handled the publicity of a number of financial houses.

Mr. Gilroy was editor-in-chief of "Puck" and under his editorial direction the entire character of the publication was changed. His newspaper experience was gained on the Philadelphia North American.

## *Henley Goes to Universal City*

Closely following Dallas Fitzgerald, who started on Tuesday from New York for Universal City to take up his directorial duties, Hobart Henley goes on a like mission.

Hobart Henley, like Fitzgerald, might almost be said to be a product of Universal. His first work was with the Big U under Julius Stern at the old Eleventh Avenue Imp Studio, and it was with the Universal that he directed his first feature picture, "Parentage."

## *Retitled*

Louis B. Mayer has selected "Her Mad Bargain" as the releasing title for the Anita Stewart vehicle recently produced under the working title of 'The Price of Happiness." It is an Associated First National attraction. The screen version was written by Josephine Quirk and filmed under the direction of Edwin Carewe.

# *Universal's Greatest Productions Are Now Rapidly Converging Screenward*

Four of the most pretentious productions of the year are converging toward the screen at Universal City. One of them is considered in the industry to be the greatest Universal picture of screen history. The other three are pictures behind which Universal has put an unusual amount of brains, time and money.

The big picture is, of course, "Foolish Wives," Erich von Stroheim, who shot it in 129,000 feet in something over a year at a cost of $1,000,000, is editing it down to footage. It will be ready for its preview about August 20, when a delegation of consors from every censor board in the counry, arrive to be Carl Laemmle's guests at Universal City.

The first picture of the remaining three to have been completed is "Conflict," a story in which Priscilla Dean will be seen. The story was filmed under the direction of Stuart Paton from the Red Book Magazine serial by Clarence Buddington Kelland. The Universal producing unit has just returned from British Columbia where the vigorous and colorful lumbering industry was filmed to add atmosphere to the dramatic action.

Closely following the completion of "Conflict" will be Harry Carey's big Universal-Jewel story, "The Fox," upon which he has been at work on the Mojave desert under the direction of Robert Thornby. "The Fox" will go to the screen as a motion picture trail blazer. An outfit of regular United States cavalry plays the atmosphere. A machine gun crew tearing out a suspension bridge is one of the kicks in the picture, which also will show some of the most magnificent scenery in the West.

A month ago editorial work began on "No Woman Knows," Universal's screening of the big Edna Ferber magazine story, "Fanny Herself," which was directed by Tod Browning. The production gives Mabel Julienne Scott the greatest opportunity of her brilliant career in the name role and will animate for millions, one of the sincerest stories that ever emanated from a human heart, it is said.

Irving G. Thalberg, general manager at Universal City, is satisfied with the way in which the big Universal-Jewel super-features are being cleared through the studio screenward and is concentrating on two special attractions, three scrials and two short reel comedies, which are now under production.

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## *Success in Canada*

Canadians are finding "The Woman God Changed," Cosmopolitan Productions' most recent release, as much to their liking as are Americans. From the Dominion come reports of broken records duplicating similar reports from various sections of the United States. For the first time in the history of the Strand Theatre in Toronto, a photoplay was presented for the third week in summer months, the crowds that were unable to get into the theatre to see "The Woman God Changed," demanding that it be held over.

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# *First Campbell Animal Comedy Scheduled for Early Release*

William S. Campbell has completed and delivered in New York for early release by Educational the first animal comedy made under his own banner. It is called "The Stork's Mistake."

Campbell has used an unusual collection of animals, as well as many children. A turtle, dogs of different types, a monkey, a bear and the white horse of the Campbell Company are all in the play.

The "baby factory in heaven" provides something new and decidedly funny, it is said. The star of the picture among the children is little John Henry, Jr.

Campbell has made a practice of preparing the stories for his pictures personally as well as directing the making of the pictures. The Campbell Animal Comedies are among the nationally advertised short subjects being released by Educational.

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# *Many Light Comedy Stars in the New Series of Christies*

Greater variety of names and faces than ever is manifest in the personnel of the new series of Christie Comedies on which work is actively under way for the earliest releases through Educational Film Exchanges.

Either fully completed or in progress are the first five pictures which will start the series of twenty-four two-reel comedies. The first and third pictures are personally directed by Al Christie. Two of the first five releases are directed by William Beaudine and one picture by Frederic Sullivan, all of these three directors having made most of the Christies in the recent series of twenty-four pictures.

Dorothy Devore, Eddie Barry, Earl Rodney, Eugene Corey, Ward Caulfield and Al Haynes are in the first picture, which is entirely completed and titled "Nothing Like It." "Oh Buddy," the second picture, features Neal Burns, with Vera Steadman as the feminine lead and Vic Rottman as the heavy.

"In for Life" is now being cut and titled, with Viora Daniel and Jay Belasco in the leading roles. The fourth picture, now being directed by William Beaudine, will feature Eddie Barry, with Helen Darling and Victor Rottman. This will be called "Falling for Fanny."

"Exit Quietly" will be the fifth picture. It strikes a new angle, the costume play. This is now being made by Frederic Sullivan with Bobby Vernon, Vera Steadman and Earl Rodney featured.

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# *Eileen Percy in Film Written and Directed by Carl Harbaugh*

In providing Eileen Percy with a role in which she is called upon to play several different parts, Carl Harbaugh, author and director of "Hickville to Broadway," a late August release by Fox, has provided the fascinating young star with exceptional opportunities. To the audience Miss Percy always is the charming little village maid, Anna Mae Neil, though posing in turn as a beautiful artists' model and as a masquerading woman of wealth and social prominence in New York. The purpose is to test the love and the character of her village swain.

"Hickville to Broadway" is characterized by even more striking contrasts than the title itself suggests, and is replete with surprises. The element of suspense is sustained and a flow of humor pervades the photoplay, it is said. The star is supported by William Scott, Ed. Burns, John Lockney, Rosemary Theby, Margaret Morris and Ray Howard.

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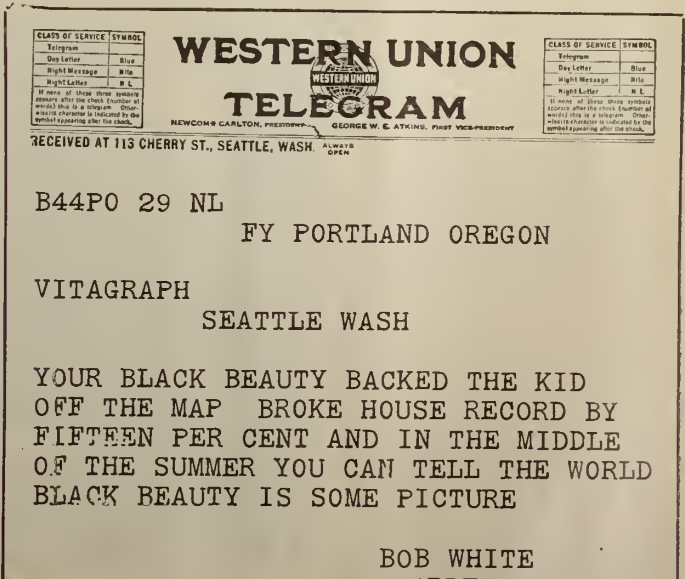

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| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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VITAGRAPH

SEATTLE WASH

YOUR BLACK BEAUTY BACKED THE KID OFF THE MAP BROKE HOUSE RECORD BY FIFTEEN PER CENT AND IN THE MIDDLE OF THE SUMMER YOU CAN TELL THE WORLD BLACK BEAUTY IS SOME PICTURE

BOB WHITE

ARLETA THEATRE

# Keeping in Personal Touch

## By FRITZ TIDDEN

THE Fox nine turned the trick by winning both games of a double-header at the Fordham College grounds last Saturday. In swelling their total by two more games, the Renards took Vitagraph into camp by a score of 14 to 4 and trounced the Goldwyn nine 17 to 13.

From another angle the Renards suffered a reverse as the league representatives, at a meeting held Monday night, upheld the protest filed by Universal on the Universal-Fox game and ordered the game forfeited to the Fort Lee boys. The change in this game places Universal at the head of the league, having completed the first round with six consecutive wins and no defeats.

A tough battle for the league leadership was won by the Universals who trounced First National by a score of 5 to 3. It was the first time the Universals have been held to single figures in the run column and the closeness of the score indicates the quality of ball that was put up.

Paramount won from the tail end Pathe nine by 7 to 1 at the Catholic Protectory grounds. Warren, pitching for the Mountaineers, struck out 14 of the opposing batsmen and allowed only five hits. The Bohen battery played good ball for the losers, but was not always given consistent support. By beating the Roosters while Vitagraph was losing, the Mountaineers advanced a place in the league standing.

On Saturday the Mountaineers will tackle the Universal nine again, at the Catholic Protectory grounds, in the first game of the second round of the series. Fox will play Pathe and Goldwyn and Vitagraph will cross bats.

**League Standing**

| | W | L | Pct. |
|---|---|---|---|
| **Universal** | **6** | **0** | **1.000** |
| **Fox** | **3** | **1** | **.750** |
| **First National** | **3** | **2** | **.600** |
| **Paramount** | **3** | **3** | **.500** |
| **Vitagraph** | **2** | **3** | **.400** |
| **Goldwyn** | **1** | **4** | **.200** |
| **Pathe** | **0** | **5** | **.000** |

* * *

Wait until Col. Fred Levy, Associated First National fanchise holder for Kentucky, now Londoning, hears what the elongated "Pat," otherwise Willard C. Patterson, manager of Sig. Samuels' Criterion and Metropolitan, in Atlanta, has gone and done.

He's gone and got himself appointed a Colonel on the staff of Governor Hardwick of Georgia. "Coloneling" in the South is like voting the Democratic ticket in Kansas. It doesn't mean anything, but it helps to pass the time away.

Also it gives the friends of the "Colonel" a fine chance to offer suggestions for appropriate costumes, and Colonel "Pat," being wealthy in friends, is receiving a barrel of ideas. If he accepts them all, when he mounts his sturdy steed and parades down Peachtree street, he'll look like a combination of Napoleon, Villa, Von Hindenburg and the Prince of Pilsen.

* * *

For instance, Earl Hudson, the big-hearted Foxy Quiller of First National, out of the goodness of his soul and in a spirit of brotherly love, has already invited "Pat" to come to New York and consider a design he has in mind, the words and music of which run something like this:

A cerise velvet tunic with flaring skirt, embroidered with golden peacocks and draped with two quarts of "Passion" pearls; Pants of Hussar pattern, allowing for easy knee action, made of white satin, with rose pink stripes down the sides and a neat double row of blue beads just above the ruffle at the bottoms of the pants; Continental hat of Princeton orange, with horizon blue tassel and a cockade of twelve Bird of Paradise sprays; sash of Bulgarian pattern with tiny silver bells on ends trained by the Swiss bell ringers to play the Love Song from "Il Trovatore" every time "Pat" rides past an opposition exhibitor; a mother of pearl sword slightly under six feet in length so that it will hang gracefully as the Colonel rides, without Gilletting the horse's fetlock or attracting too much attention; a cut-glass scent bottle inlaid with rubles and emeralds, concealed in an opal jewel case the size of a cigar box so that "Pat" can use it for a humidor when not on parade; Louise XVI boots of olive green georgette with the Georgian coat of arms neatly done in platinum on the ankle, and purple gloves with special typewriter attachment so that "The Colonel" can dash off a statement about coming attractions in case he happens to notice a film editor in the admiring throng.

"Pat" will welcome other suggestions, because he wants his uniform to be more attractive and distinctive than any a Mexican general ever wore; the reason being that he is open to bids for the picture rights of him and his uniform on a hoss.

* * *

We met Marcus Loew the other day and he was walking much better. But he had a rather sad expression, which did not seem to jibe with the fact that he has recuperated very rapidly from a painful and quite dangerous infected insect bite on his leg that necessitated a minor operation. You can't reasonably expect a man as occupied as Marcus Loew to beam and burst into three cheers when he meets the correspondent of a trade paper, but his expression was especially downhearted. We asked him the cause, thinking that perhaps the new State Theatre had burned down or something. He promptly replied that even the little lameness he experienced at present kept him from playing golf.

* * *

Nat Bregstein, travelling representative of MOVING PICTURE WORLD, left town this week on his 7,862 tour of the United States. His first stop is Buffalo and every other city of any size will follow in casual order.

* * *

Paul Powell, Paramount producer, and Mary H. O'Connor, scenario writer, who have been engaged in production work for Famous Players-Lasky British Producers, Ltd., at Paramount's London studio, returned to New York Monday on the Celtic and will proceed at once to the Lasky studio, Hollywood, where they will be assigned to production units.

*BABE RUTH, WESLEY BARRY AND MILLER HUGGINS*

*Before he left for the Coast the star of "School Days" visited the Polo Grounds and became the envy of every boy*

While in England Mr. Powell produced two pictures for the British Paramount organization, "The Mystery Road" and "Dangerous Lies," both of them E. Phillips Oppenheim stories. The latter, which was adapted by Miss O'Connor from Mr. Oppenheim's "Twice Wed," was completed just before Mr. Powell left London and he brought with him the first finished print.

* * *

Under the direction of Lee Ochs, Theda Bara is to make a twelve week's trip to the Coast, making personal appearances in the large film houses. But one reel of film will be exhibited at the appearances. When Miss Bara reaches the Coast she will immediately commence the production of a spectacular feature film.

* * *

During the recent unusually hot weather in England, a Yorkshire exhibitor threw a notice on the screen: "In the event of a fall of snow workmen are desired to call at the Town Hall. You may bring shovels with you." The joke went very well and the audience felt all the cooler at the thought.

**The three new censors comprise a board. It has just occurred to us that boards are of wooden composition.**

The Cinema, of London, recently published "An Open Letter to Harry Reichenbach," which follows:

Sir:—It's said you've raised publicity to the finest of fine arts, and, more than that, have made it quite a science—that your "stunt" work from conventionality frequently departs, and that the law you've more than once set at defiance.

It's even said you're ready to go the length of crime in order to "put over" a good job; so take this warning—you would have a pretty rotten time if throughout your London visit you were shadowed by a "Bob."

The lay Press, I see, surrenders a great deal of its space to tell the tale of your stupendous jokes. A wicked thought has struck me—can the true facts of the case be that bluffing London's Press has been your very greatest hoax?

Yours screenfully,
THE CINEMAN.

Incidentally, Harry is about to leave England for the Temperance side of the Atlantic.

* * *

Tommy Gray says that he used to think the hardest job in the world was that of a baseball writer who had to follow a losing team, until he read what press agents have to write about impossible moving pictures.

* * *

Will D. Harris, of the Grand Theatre, Columbus, Ohio, was a New York visitor last week. He looked over some of the wares and got acquainted with new attractions.

BORROWED PLUMAGE

*Is not the title of a picture, but what occurred when Joe Reddy, Pathe publicist, decided to cut up didoes down at Long Beach*

William M. Vogel, well known exporter, after a two months' stay in his New York headquarters, leaves again via the Olympic this Saturday the 13th for Europe. Chaplin First National productions, Hodkinson productions and Chester subjects are among the items responsible for his journey, the third in less than a year. Additional territory is ready to be closed on each of these brands.

This time Mr. Vogel is taking his family with him and expects to visit England, the Continent, and if business conditions will permit, he will also go to Australia via the Suez Canal and Bombay, returning by way of the Pacific.

* * *

The vacation of Edward J. Montagne, of the Selznick scenario staff, was cruelly interrupted last week, when he received a wire from Myron Selznick ordering him to get the first train out of Lake George and report to the Fort Lee studios immediately. It seems a story scheduled for production with Conway Tearle, was found unavailable at the last moment, and it was necessary to have another script prepared quickly. It was a Ralph Ince production, and as Montagne is on the script end of the Ince Pictures, he received the emergency summons. In five days the script was completed and O. K'd, and Montagne was off again to resume his vacation. Mr. Montagne prepared the script of "A Man's Home," the big Selznick production to be released in the fall, and also wrote the scenario of "Justice," which will be made with William Faversham.

* * *

Speaking of vacations, as a number of persons are at this time, we learned from one of our operatives that Lynde Denig, who, between jury duties grabs trade paper space for the Goldwyn company, has left our tame midst for the wilds of the woods on his annual two weeks' holiday. He will break loose in a place in the Adirondacks geographically known as Cranberry Lake, but for all intents and purposes otherwise known as Razzberry Lake.

Lynde Denig is very fond of Razzberry Lake and has spent considerable time there, listening to the grass grow. But fond of it as he is, should the famous, 100 per cent. juror be sent for to sit on a case—legal, not the other—he will hurry back to civilization.

As Razzberry Lake does not boast of a news stand it became necessary for Lynde to have reading matter sent him. He arranged for copies of Moving Picture World, Law Journal and Youth's Companion be supplied him. The books he took with him were "Black Beauty," Bank and "The Wakefield Case."

* * *

Bill Gray, of the Lewiston and Gray Circuit, is on the sick list.

* * *

Harlan Knight, playing in "The Iron Trail," Rex Beach's production for United Artists, was injured in filming a scene while on location.

* * *

Lloyd Ingraham, who directed the Myrtle Reed story, "Lavender and Old Lace," has been engaged to direct another Reed novel, "The Sign of the Jack O' Lantern."

* * *

Bessie Eyeton will appear in a stage production called "Happiness," soon to be presented at the Morosco Theatre in Los Angeles.

* * *

Production starts this week on the Mary Anderson Feature Films at the Jesse D. Hampton studio, under Director Scott Dunlap, with William Crinley assisting.

* * *

Cecil B. De Mille addressed the Western Motion Picture Advertisers at their meeting last week in the Hollywood Assembly Tea Rooms.

**Those film titlers have such pleasant ideas.**

**For instance: "Why Trust Your Husband?"**

Elmer Harris, supervising director of Realart, will spend the month of September in Canada, where he owns an interest in a silver fox farm.

* * *

Mrs. Mary Dean, mother of Priscilla Dean, is seriously ill.

* * *

Louise Fazenda is on her way to New York to play with Raymond Hitchcock in the five-reel adaptation of the musical comedy, "The Beauty Shop."

* * *

What is the meaning of "blah?"

Buster Keaton, who releases his comedies through Associated First National Pictures, Inc., took an afternoon off recently to explain.

"Blah," says Buster, "comes from the French. When one is blase one feels blah. Videlicet and par exemple. When the home brew hootch has been unusually heavy and air bubbles filter up through the cerebral interstices then one feels blah."

Keaton also gives the correct pronunciation of blah.

"So many people," says the eminent comedian, "mispronounce this new addition to the words created by the war that I am tempted to set them straight. Blah is pronounced with a rising and falling motion of the lips, the cheeks meanwhile slightly distended or puffed out.

"The 'a' in blah is long as in bar, the latter a counterlike convenience adjacent to a brass rail and much used by a passing generation.

"Blah is used to express a variety of emotions, among them fatigue, disgust, ennui, disinterestedness, disbelief, scorn, the degree of any emotion depending upon the emphasis given the expressive dipthong."

**"Straight From Paris" and "Excuse My French" are movie signs that indicate the return of some of our new-rich tourists from Europe.**

Douglas Fairbanks is coming to New York for the opening of "The Three Musketeers" at the Lyric Theatre on August 28. Accompanying him will be his celebrated better-half, Little Mary herself, who by that time will have finished "Little Lord Fauntleroy."

* * *

Since the first of June Fred Schaefer has been back at his old love—magazine and newspaper publicity for the films—this time in connection with United Artists. He says that since his experience with Vitagraph in this line a few years ago (where, by the way, he made a record), he notes a decided quickening and expansion in editorial attention to motion pictures. Interest seems to have increased to a marked degree among the more literary mediums, while the daily press on its part appears to be giving the photoplay an increased importance and to be treating the art not only more liberally, but more appreciatively on its cultural side.

Schaefer has had in hand for the last ten weeks a campaign in behalf of Douglas Fairbanks' "The Three Musketeers," carrying out a carefully planned distribution of material pertaining to Doug's big picture. This campaign culminated recently, when most of the effects of his diligence "broke" rather dramatically on the news stands.

A STUDY IN BLACK AND WHITE

*Hugo Ballin explaining the intricacies of a scene to the leader of a group of "savages" (from 135th street) engaged for his production of "Jane Eyre"*

ALL SILK

*Al St. John turns modiste in a recent Sunshine Comedy, "Ain't Love Grand." He seems to be astounded at the result of his handiwork*

* * *

Edward Green, who was formerly manager in Argentina for the North American Films, has just returned from a trip to England. Green, who is now foreign representative for Murray Green and Company, is to tour the Near East soon, where he contemplates opening several exchanges for the distribution of American products.

**"A Man of Stone" is to be moved to love by Martha Mansfield—which shouldn't be so hard as the film-title.**

Frances Marion, one of the best known scenario writers in the country, and her husband, Frederic C. Thomson, champion athlete, are taking Pasteur treatments as a result of their being bitten by a prize dog. The dog, Count Rohen, a Great Dane that had won several prizes at shows, bit Mr. Thomas as he was petting him at his country home, Chappaqua, White Plains, N. Y. Miss Marion approached her husband to see what had occurred when Count Rohen sprang at her and sank his teeth into her.

* * *

Catherine Curtis has gone South looking for a location for her forthcoming picture in Jacksonville or Miami.

* * *

The offices of Adolphe N. DuMahaut-Edward Klein have removed to 62 West 14th street.

* * *

Jimmy Granger (The Only Original, Beware of Imitations) left New York last week for a consultation with Marshall Neilan on the Coast.

**Speaking of tourists, will the familiar picture of the cross legged famous female arriving or departing on an ocean liner be eliminated from the news reels by the new censor, in a manner of speaking, board.**

H. Bentley Smith, general manager of the Imperial Theatre, Inc., Philadelphia, spent a few days in town last week. Imperial Theatre, Inc., is looking for additional houses outside of New York to add to their chain, which includes the Majestic, Wilkes-Barre, Lloyd, Chester, Pa., Temple and Palace, Berwick, Pa., and the Imperial, Writesville, Pa. It is expected that the company will eventualy operate some theatres in New York and Philadelphia.

* * *

Accompanied by Mrs. Wilkinson and their sons, Hank, Jr., and Bill, Henry E. Wilkinson, general sales manager of Arthur S. Kane Pictures Corporation, left early this week on a two weeks' vacation. During this fortnight Mr. Wilkinson will visit in Pelham, Rye, Mamaroneck, Harlem, Flushing, Astoria, Brighton Beach, Kew Gardens, Flatbush, Forest Hills, The Bronx, Yonkers, Tuckahoe, Mount Vernon, New Rochelle, Bronxville, Staten Island, Plainfield, The Oranges and a number of adjacent points. Mr. Wilkinson will be remembered as the gentleman who was fined $25 for speeding recently. He insists there's a reason. He's house-hunting.

---

Pearl Bell, authoress and scenario writer, journeying by automobile from New York to the Adirondacks the past week, was the center of interest in Albany, as well as other cities through which she passed. The car had been fitted up so that it resembled an apartment in miniature, containing a parlor, bedroom and bath, and being equipped with electric lights and a gasoline stove. Mrs. Bell, who was accompanied by her husband, wrote three of the latest pictures in which Shirley Mason is being starred by William Fox.

* * *

Freddie Shader is back from the Coast.

* * *

The line forms on the right—Larry Semon wants a new leading woman.

"Comedy experience is not necessary," the Vitagraph comedian-director writes us. "You have to act but dramatic training's the thing for that. Never mind if you're custard-pie shy—we don't use 'em any more. You only need to be the comedy ABC—Apt, Beautiful and Cameraproof," he wants us to tell aspirants.

A cameraproof girl, explains Larry, is beautiful even filmed from unfavorable viewpoints, and does not require trick light or lens effects to bring out her charm. Such girls are hard to find. But Larry says the salary is limitless to the right ABC girl.

* * *

Paul Oscard, ballet master of the Riesenfeld Theatres, is working overtime these days. Because of the strike situation, dancing numbers are in greater demand than ever at the Rivoli and Rialto. At the Rivoli Oscard himself and Grace Eastman are doing a number. At the Rialto Lillian Powell, Iva Ladd and Anna Belle, of the Anita Peters Wright group, are dancing. At the Criterion Helene Grenelle is the dance soloist, with Benda masks.

* * *

A girl was born to Mr. and Mrs. Fred Niblo last week. Mrs. Niblo lends her beauty to the screen under the name of Enid Bennett.

* * *

To any person answering the following questions, Marshall Neilan, the w. k. wit of the infant industry, will award a pair of steam-heated, reversible cuff-links.

WHY, asks Marshall:

—Is a million dollar production?

—Does the orchestra leader always arrive late and have the spot-light follow him to his place?

—Do you have to be "introduced" to some stars every time you meet them?

—Do you have to be introduced only once to Mary Pickford?

—Do usherettes clasp their hands, snap their fingers and giggle in the dramatic moment of a picture?

—Do some pictures appear in "legit" theatres instead of the regular motion picture houses that support the business 365 days in the year?

—Do people walk the hot streets in the middle of the day when they can afford to purchase a seat in a cool theatre?

—Do some persons in this business say they receive twice as much salary as they actually get?

—And then try to convince the Income Tax Collector that they are liars?

—Did it take one big producing company three years to turn out one truly big success?

—Can another big company producing many pictures a year only turn out four big successes yearly?

—Can a certain independent producing company with limited means and facilities turn out eight big successes out of nine in three years?

—Can't you guess the name of this last mentioned company?

—Is censorship un-American, to say the least?

* * *

*"I wouldn't play for the pictures," Mrs. Margot Asquith said to a London interviewer, "even for a million a minute. Their terrible slowness would kill me."*

*Excuse us a group of raucous ha-has, Margot. After reading your autobiography we know you were, in the interview, just trying to outdo the press agents in the matter of salary figures.*

* * *

Gloria Swanson is in town for a ten days' visit. She came East to do a little shopping.

* * *

J. S. Woody, general manager for Realart, has started on a tour that will take him to practically every branch office of that company.

* * *

Paul Brunet is back from his trip to Paris.

* * *

Mary Miles Minter stopped over in New York but a few hours when she recently returned from her European vacation, and then entrained for the Coast.

* * *

"'An Unwilling Hero' is the best picture I ever made," says Will Rogers. "It's the shortest. And another reason why it ought to be good is that it's got a clever dog in it."

* * *

Ernest Shipman returned early in the week from his trip to Canada, where he made a rapid but careful survey of the tariff situation.

* * *

An International News cameraman snapping the moving picture censors now in conference in Universal City, caught Harry M. Berman, general sales manager of Universal, in a fast and furious "put and take" game with one of the chief censors. "Foolish Wives" may be shorter and sweeter after the censors leave the Coast, but if this filmmen vs. censors toddle-top series continues the shear wielders will come away sadder and wiser censors.

**Wonder where "The Hell Diggers" found a suitable location for their story?**

* * *

The initial, called the Introductory Number of The Paramount Exploiteer, which was formerly The Money Sheet, is at hand. Walter F. Eberhard is the editor of the re-named and re-vamped sheet and Max J. Rosenfeld is his associate. The first issue is clean in make up and contains material of real exploitation value for Paramount.

* * *

The Arcadia Theatre, located in the Bush Terminal Building, will probably open around September 1.

* * *

Met Joe Plunkett the other day up in United Artists, where he was getting some stills for exploiting George Arliss in "Disraeli." We asked him how the strike situation looked and he replied that his patrons seemed to be liking the sort of program he is putting on at the Strand, and signified it in many ways. He stated that he had received countless letters and had been told in conversations that the Strand clientele welcomed the change in type of musical presentation, and consider it a pleasing contrast for the time being.

* * *

Samuel Sax, formerly general sales manager for Selznick, has joined Robertson-Cole as sales manager.

# *Sane Merchandising Is Basis of Arrow Policy, Says Shallenberger*

Dr. W. E. Shallenberger, president of Arrow Film Corporation, is one of the industry's most ardent champions of the independent picture. Arrow success has been built up through the careful selection and marketing of hundreds of independently produced pictures.

Dr. Shallenberger asserts the independent distributor with proper selection of subjects, offers the exhibitor a superior opportunity for building a substantial amusement business. The exhibitor, through the independent exchange, can select pictures purely on merit. He can make his own choice on the basis of what he wants and what he thinks his patrons will like.

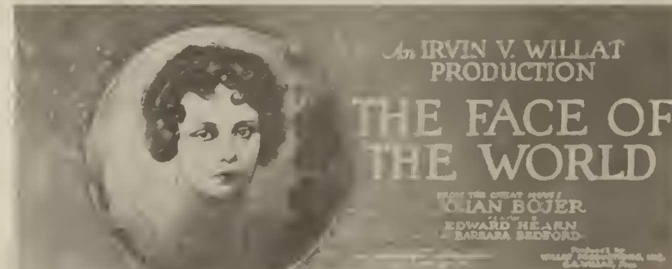
"The Arrow policy," Dr. Shallenberger explains, "is widely known as a policy of sane merchandising. We buy according to our own rigid standards and we sell our subjects at prices which permit a generous profit for the exhibitor."

Arrow is announcing this week a series of four specially prepared productions from the pen of James Oliver Curwood. The first of these is "God's Country and the Law," a six reel production made by Pine Tree, and directed by Sidney Olcott, who gained fame as a director of Mary Pickford productions.

"God's Country and the Law," Mr. Curwood himself characterizes as one of his best film stories. It is a drama dealing with north woods life, love and adventure.

The four Arrow-Curwood specials will be marketed independently by Arrow through independent exchanges, and exhibitors who have attended premieres of the first subject in various sections of the country are said to consider it a big box-office success.

Dr. Shallenberger feels that this series marks a new epoch with Arrow in the company's development and announces they are in position to make even more pretentious plans than heretofore. Important announcements along this line are promised at an early date.


An IRVIN V. WILLAT PRODUCTION
THE FACE OF THE WORLD
JOHAN BOJER
EDWARD HEARN
BARBARA BEDFORD

*A SPLENDID POSTER BY THE HODKINSON ADVERTISING FORCE*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## "At the End of the World"

*Colorful Romance of Shanghai and the South Seas Introduces Betty Compson as Paramount Star*

Reviewed by Edward Weitzel

Excellent judgment is shown in the selection of "At the End of the World" for Betty Compson's initial starring vehicle, produced by Paramount. The part of Cherry O'Day is right in this scintillating young player's way and she imbues it with an alluring exotic tinge, without losing any of the girlish sweetness of the character. The chief attraction of "The Paper Lantern Cafe" and daughter of its well born, but cynical proprietor, Cherry is several degrees higher in the social and ethical scale than her Rose of "The Miracle Man," but has much of the same vivacious and varying charm. The story itself is a colorful and deftly contrived romance of Shanghai and the South Seas, and has been adroitly directed by Penrhyn Stanlaws, whose artistic training as a painter and illustrator has been applied to the grouping and lighting of the picture with fine effect. Originally a stage play, "At the End of the World" retains the straight-line plot and steadiness of action required by spoken drama, and is far enough removed from the humdrum existence of properly civilized mortals to have the tang and flavor of a new and interesting adventure in foreign lands.

Milton Sills as the man who guards and wins Miss Cherry-Blossom, as she is familiarly called by her father's patrons, brings to his task his usual wholesome air of deep earnestness and manly strength.

### Cast

| | |
|---|---|
| Cherry O'Day | Betty Compson |
| Gordon Deane | Milton Sills |
| Donald MacGregor | Mitchell Lewis |
| Harvey Allen | Casson Ferguson |
| Terence O'Day | Spottiswoode Aitken |
| William Blaine | Joseph Kilgour |
| Uang | Goro Kino |

Stage Play by Ernst Klein.
Scenario by Adelaide Heilbron.
Directed by Penrhyn Stanlaws.
Cameraman. Paul Perry.
Length, 5,729 Feet.

### The Story

Terence O'Day, an ex-college professor, having drifted to Shanghai and opened "The Paper Lantern" Cafe, uses his beautiful young daughter to lure his patrons into spending their money with an open hand. The girl has been taught that men are merely creatures to be fleeced and then laughed at, but she realizes that they are not all alike when Gordon Deane, a novelist, visits the cafe. Donald MacGregor, a sailor, is infatuated with the girl and believes her when she pretends to love him. The death of her father brings about Cherry's marriage to William Blaine, a banker. The union is not a happy one, and Cherry is troubled by the attentions of Harvey Allen, one of her husband's clerks, who steals from the bank in order to obtain money that he may spend it on his employer's wife.

Gordon Deane is offered a chance to spend some time at a lonely lighthouse in the Southern Seas. He goes there, and takes young Allen and Donald MacGregor with him. The three are contented, until Cherry is wrecked near the lighthouse and saved by Deane. MacGregor is insanely jealous of the other two men, and Allen is nearly as hard hit. Cherry has been divorced and has come in search of the novelist, who is now obliged to watch his two companions constantly. During a quarrel between MacGregor and Allen, at the top of the lighthouse, the two men break through the railing and are killed on the rocks below. Cherry and Deane are taken back to civilization and happiness by the lighthouse tender, which arrives that night.

**Program and Exploitation Catchlines:**

In "At the End of the World," the First Paramount Picture Starring Betty Compson, This Magnetic Young Actress Has Another Part As Good As the One She Made Famous in "The Miracle Man."

**Exploitation Angles:** Play on the fact that this gives Miss Compson a really good role. Stress this because of her last role. Then give a big whoop for Stanlaws. Sell him as heavily as the star. The week before offer a free matinee ticket for any magazine cover drawn by Stanlaws, and use this as an art exhibit to get this story over.

*IN THIS ISSUE*

*"At the End of the World" (Paramount).*
*"To a Finish" (Fox).*
*"Wedding Bells" (First National).*
*"The Blot" (F. B. Warren).*
*"The Fighting Breed" (Aywon).*
*"The Sting of the Lash" (Robertson-Cole).*
*"Opened Shutters" (Universal).*
*"Perjury" (Fox).*
*"The Jack Rider" (Aywon).*

## "Mice at War"

Paul Terry's clever method of animating his drawings was never shown to better advantage than in this number. The scenes showing the mice enjoying themselves, particularly the close-ups where they are dancing the apache and shimmy are excellent and highly amusing. There is a lot of good comedy in this modernized Aesop's Fable, and like the others, it points a moral: "Leaders pay the price of prominence." In this instance, the mouse general is caught by the cat when his big busby prevents his getting into a small hall that will insure his safety. The modern tie-up pictures Abraham Lincoln.—C. S. S.

## "Robinson Crusoe, Ltd."

Here is a slapstick comedy that is particularly good. This two-reel Mermaid vehicle for Lloyd ("Ham") Hamilton, directed by Jack White, is a real novelty. The man, the maid and her guardian are shipwrecked on Crusoe's island, captured by savages and saved by an ostrich that lays explosive eggs. There's nothing new among the variety of "props" that are used, but they just fit in with the impossible situations and produce the funniest kind of burlesque. It is released by Educational.—S. S.

## "Kineto Review No. 100"

To the layman the statement that water actually decomposes may seem astonishing, but you may see it an actual fact in Kineto Review No. 100. In this scientific film calcium chloride and phosphide are seen having their deleterious effect upon aqua pura. The gas thus formed is easily ignited.

There are also pictures of dissolving metallic copper in nitric acid, and "shots" of the violent action which results from wrapping the residue thus obtained in tinfoil. There are also other interesting views in the film.—T. S. da P.

## "To a Finish"

*Buck Jones Rides and Fights with His Usual Skill in Live Western Drama Produced by Fox*

Reviewed by Edward Weitzel.

"To a Finish" exactly describes the Western drama in which Buck Jones rides and fights with his usual skill. As the son of a ranch owner who has a number of determined enemies, the star of the picture is called upon to do battle with duets, trios and quartets of bad men and save the heroine at the risk of his life, according to the best traditions of melodrama. Through it all he is very much in earnest, but there is never the slightest doubt about the enjoyment it affords him. As long as the West can produce men who ride and fight with the eye-filling energy and expertness of our best known movie cowboys, romance is bound to flourish for picture patrons.

"To a Finish" doesn't waste much time on the tender emotions, but there is a sincere love affair in the story, and everybody is going to feel that the lovers have earned their happiness. The scenes are largely exteriors, and the locations are novel and striking. Helen Ferguson is an excellent selection for Doris Lane, and the other members of the cast bring the right personalities into the picture.

### The Cast

| | |
|---|---|
| Jim Blake | Buck Jones |
| Doris Lane | Helen Ferguson |
| Bill Terry | G. Raymond Nye |
| Wolf Gary | Norman Selby |
| Joe Blake | Herschel Mayall |

Story and Scenario by Jack Strumwasser.
Direction by Bernard Durning.
Photography by Frank Good.

### The Story

Because Bill Terry, practically the owner of the town of Half-Way, wanted to get possession of the Circle C Ranch, owned by old Joe Blake, he had stolen a number of calves, rebranded them and placed them among the Blake cattle. Terry also knew that young Jim Blake was in love with Doris Lane, to whom Terry himself was engaged, and the accepted suitor wanted Jim out of the way. Satisfied that Terry was trying to get him branded as a cattle rustler, Jim starts for the man's general store and meets Doris on the road. Although he re-captures her horse after the animal throws her, the girl calls him "Mr. Cattle Rustler," believing what Terry has told her. Jim goes to the Terry store and tells his enemy that he is the one who is trying to blacken his character. This straight forward speaking starts a series of fights with Terry and his gang and always finds Jim ready and willing, no matter the number of his foes. During one of the fights, Jim is wounded and falls exhausted in front of Miss Lane's home. Being a true woman, she helps him in and hides him when Terry and his crowd reach the place. About this time, she begins to understand something of Jim's real worth, and she knows she loves him when Terry is proved a scoundrel and abducts her. Jim follows them to a house high up on the side of a canyon, and puts up a fight which squares accounts with Terry and leaves him a clear field to make Doris Mrs. Jim Blake.

**Program and Exploitation Catchlines:**

See Buck Jones in the Best Battling Picture He Has Had Up to Date. In "To a Finish" He Has a Number of Stirring Encounters and Rides With All His Old Skill.

**Exploitation Angles:** You can sell this along the usual lines of the action story, playing up the star and his stunts.

# Newest Reviews and Comments

## "Wedding Bells"

### *Constance Talmadge Is Irresistibly Demure in Fluffy Comedy That Just Misses Being Her Best Picture*

Reviewed by Edward Weitzel.

"Wedding Bells" is a fluffy, powder-puffy comedy that snaps its fingers at convention, permits Constance Talmadge to be irresistibly demure, and just misses being her best picture. Up to the last eight hundred feet, it has the skilful development to be found in well made stage comedies. The action is brisk, the situations amusing and it gives every promise of ending in a brilliant display of cross-purpose fireworks. The comedy fireworks are shown, but the picture doesn't end there. It goes on for nearly another reel, and slumps down into the ordinary movie gait. The change in construction is partly to blame for this, but a serious defect in character drawing takes away sympathy from the unfortunate hero, who is about to marry one woman while in love with another. The young chap's failure to tell the bride-to-be that he is a divorced man, permits his ex-wife to stop the elaborate and expensive church wedding at the alter, the Episcopal bishop refusing to go on with the ceremony when he is handed a letter stating that the groom is a Reno demoted husband. This piece of deception brands him as a cad. Joseph Jefferson once said that acting comedy was serious business; so is writing it, and an author or a scenario writer must not play tricks on his characters.

"Wedding Bells" has more than the average amount of good comedy, in spite of the defect mentioned, and is eminently satisfactory as a production. The lighting is high grade, and there is class to all the settings. The sub-titles are refreshingly witty. Constance Talmadge, always perfectly gowned, is equally well suited in the part of Rosalie Wayne. The supporting company, headed by Harrison Ford, is excellent.

**The Cast**

| | |
|---|---|
| Rosalie Wayne | Constance Talmadge |
| Reginald Carter | Harrison Ford |
| Marcia Hunter | Emily Chichester |
| Mrs. Hunter | Ida Darling |
| Douglas Ordway | James Harrison |
| Spencer Wells | William Roselle |
| Hooper | Polly Vann |
| Jackson | Dallas Welford |
| Fuzisaki | Frank Honda |

Stage play by Salisbury Field.
Scenario by Zelda Crosby.
Directed by Chet Withey.
Cameraman, Oliver Marsh.

**The Story**

Rosalie Wayne and Reginald Carter meet at Palm Beach and, after a brief courtship, are quietly married. Misunderstandings, aggrevated by a case of measels belonging to the groom, sends the newly made wife to Reno for a divorce. A year later, on her return from Europe, she finds that her ex-husband is engaged to Marcia Hunter, whose mother has promoted the match with an eye to young Carter's money and social position. Rosalie, regretful of her hasty divorce action, starts in to cut Miss Hunter out. She calls on Reggie the night he is to give his bachelor dinner at his house, and almost succeeds in winning him back. Reggie still loves her, and the two dine together—after the other guests are turned over to the best man and taken to a club. The arrival at Reggie's home of Miss Hunter, her mother, Miss Hunter's devoted admirer and the brightly lit up best man interferes with Rosalie's plan, and the next day the bridal party meet at the alter. Rosalie stops the wedding by sending a note to the Episcopal bishop, telling him that Reggie is a divorced man. She then returns to the attack, and becomes Mrs. Carter for the second time.

**Exploitation Angles:** Sell on the name and title, using the title as a suggestion for window displays and lobby decoration. You don't have to do much more than tell that this is a Constance Talmadge.

## "The Blot"

### *Lois Weber Production Released by F. B. Warren Corporation Has Strong Human Theme Smothered Under Unnecessary Detail*

Reviewed by Edward Weitzel.

In "The Blot" Lois Weber champions the cause of the under-paid college professor and the struggling minister whose salary is insufficient for his needs. The story she has written has a strong human theme but she has smothered it under a mass of plausible but unnecessary detail. In a four hundred page novel, where time is no object and the book may be picked up and read in sections, such a method of constructing a story is permissible. By using a dozen or so minor characters and introducing frequent bits of local color that do not advance the story, the author-director has weakened the vital points in the picture and deprived the theme of half its punch. Building a scenario is a question of elimination, as well as of selection. It may be quite within reason that a pretty girl should inspire love in the hearts of a wealthy college boy and a poor minister, and also in the breast of the young fellow next door, but when the action halts while the brothers and sisters and chums of the last named suitor drive the head of the house out of his own parlor and start a jazz party, the piece of business becomes a distraction and not an asset. Miss Weber's character drawing is seldom at fault, but she uses so many characters that they frequently get into one another's light.

A piece of business that is in rather poor taste is the close proximity of scenes showing the Olsen family at dinner and the Griggs cat foraging in the Olsen garbage-can. Heroic cutting would leave a well-balanced and entertaining picture.

The cast, headed by Louis Calhern and Claire Windsor, is excellent. The details of production relative to location, lighting and settings are all high grade.

**The Cast**

| | |
|---|---|
| Professor Griggs | Philip Hubbard |
| His Wife | Margaret McWade |
| His Daughter | Claire Windsor |
| His Pupil | Louis Calhern |
| The Other Girl | Marie Walcamp |

Written and Produced by Lois Weber.
Length, 7,118 Feet.

**The Story**

Under-paid Professor Griggs has a daughter named Amelia, who works at the Public Library and is loved by Phil West, one of the professor's pupils. A poor minister and young Olsen next door are also smitten. When Amelia is taken ill, the doctor tells her mother she must have nourishing food. The poor woman cannot buy it, and steals a chicken from the kitchen of her next door neighbor. Amelia sees the theft and forces herself to go back to work, in order that she may pay Mrs. Olsen for the fowl. Young West is loved by a girl in his own set, but he gives up his fast ways and tries to help the Griggs family in every way possible. Amelia is not inclined to encourage bim at first, but after he gets his father, who is one of the trustees of the college, to raise the professor's salary, and permits Amelia's refining influence to change him for the better, the pair come to the right understanding.

**Program and Exploitation Catchlines:**

In "The Blot," Written and Produced by Lois Weber, a Vital Issue Is Woven Into a Human and Interesting Story.

**Exploitation Angles:** The underpaid white collar professions are always good for a strong appeal to the public. Bear down hard on tbe theme, with a good mention of the producer, and make a drive on the church societies.

## "The Fighting Breed"

### *Aywon Presents New Star in Novel Melodramatic Story Filmed in Australia*

Reviewed by C. S. Sewell.

There is a distinct novelty in "The Fighting Breed," the first of the Snowy Baker series of features which are being distributed by Aywon Film Corporation on the state right market. It is a kangaroo hunt in Australia, the 'roos being shown jumping across the turf, and the hero finally catching and throwing one of the largest of the animals. The atmosphere of the picture is different from the ordinary. The entire picture was photographed in Australia, and the quaint buildings in the cities, as well as the broad vistas of the "Bush," lend pleasing interest to the film.

The story is melodramatic, the incidents being laid on rather heavily. Considerable time is taken to get into the story, half of the picture being used in atmospheric scenes, the kangaroo hunt and scenes showing how the hero's forbears came to be known as the Fighting O'Farrells. These incidents are interesting, however. After the story gets under way, the scenes shift to the slums and waterfront of a big city, and there is plenty of action, including fights, rescues, and also an attempt to work the badger game on the hero.

The star is a likable, athletic fellow, who is a good horseman. His leading lady, Ethel Payton, is satisfactory, and the waterfront types are well chosen. In the scenes in the Australian Bush, corresponding to our West, a noticeable point of difference is the manner in which the Australian cattlemen are dressed, as compared with the screen togs of our cowboys. The production was directed by an American, Wilfred Lucas, who is well known in this country as an actor and director.

**The Cast**

| | |
|---|---|
| Brian O'Farrell | Snowy Baker |
| John MacDonald | Wilfred Lucas |
| Enid MacDonald | Ethel Payton |

Directed by Wilfred Lucas.
Length, Five Reels.

**The Story**

Brian, of the Fighting O'Farrells, has as a neighbor at his country estate John MacDonald, who is averse to fighting. MacDonald's daughter, Enid, is interested in settlement work in the city. Through the instrumentality of a badger game, Brian is lured to a dive on the waterfront. In an upper room of the same place Enid MacDonald has also been imprisoned, as she has information of the crook's activities. Brian discovers her and, after considerable excitement, including a high dive into the water, effects her rescue. All ends happily.

**Program and Exploitation Catchlines:**

A New Star in a Thrilling Story Photographed in Australia.
Snowy Baker, Well-Known Australian Athlete, in a Thrilling Australian Story That You Will Like.
See This Picture Filmed in Entirely New Surroundings, in Far Away Australia. The Thrilling Kangaroo Hunt and Other Exciting Scenes Will Entertain You Immensely.

## "The Mountain Lion"

"Bob and Bill" begin the second series of their adventures with wild animals in this number, released by Pathe. This reel, like those in the first series, will be of particular interest to boys and others who are interested in woodcraft and animal trapping. It is one of the best of these subjects and shows in an exciting manner, how a noose is set and a mountain lion captured; there is also some good comedy when the dog samples the bait of deer meat, releasing the noose and catching one of the boys.—C. S. S.

# Newest Reviews and Comments

## "The Sting of the Lash"

### *Pauline Frederick Has Strong Emotional Role in Uneven Western Drama Produced by Robertson-Cole*

**Reviewed by Edward Weitzel**

"The Sting of the Lash" is the story of a man's regeneration. Uneven work on the construction and a "punch" scene that is considerably forced, prevents the picture from registering the favorable impression otherwise possible. The big situation comes when the husband of the heroine, who has allowed bad luck and the drink habit to make a worthless brute out of him, goes into a bedroom to flog his ten-year-old-niece, with a whip, and his wife covers him with a revolver, ties him up and beats him unmercifully with the same whip. The scenes in the bedroom are not shown, thus interfering badly with the continuity and taking the intensity out of the situation. As to the ethical standing of the situation itself, there will be more or less differing of opinion. With every indication that the brutalized man has sunk so low that his wife will be forced to leave him and that she will find happiness with a worthy admirer who has befriended her, the story closes on the reformation of the husband and the reconciliation of the pair. To most spectators, this will come in the nature of a surprise finish, whether or not it will be a welcome surprise, will depend upon the taste and emotional reaction of the spectator. Adroit handling of the theme would have made it a powerful picture.

Pauline Frederick portrays the changing moods and anguish of mind that fall to the lot of Dorothy Keith, with the ease and surety to be expected of her. Clyde Fillmore and Lionel Belmore are the leading male members of the able cast. The production is generally adequate.

**The Cast**

| | |
|---|---|
| Dorothy Keith | Pauline Frederick |
| Joel Gant | Clyde Fillmore |
| Rhodes | Lawson Butt |
| Ben Ames | Lionel Belmore |
| Seeley | Jack Richardson |
| Daniel Keith | Edwin Stevens |
| Crissy (at six) | Betty Hall |
| Crissy (at ten) | Evelyn McCoy |
| Rorke | Percy Challenger |

Story by Harvey Gates
Scenario by H. Tipton Steck
Director, Henry King
Cameraman, Dev Jennings
Length, 5,485 Feet

**The Story**

The husband of Dorothy Grant, having failed to establish his ownership of a valuable piece of mining property as required by law, through sharp practice, been forced to give it up to a rich mining company, takes to bootlegging and to drinking his own stock in trade and ends by becoming a worthless brute. His wife, a tenderly reared girl and accustomed to luxury, is obliged to take in washing to support the family, as Joel Grant gambles away or drinks up the profits from his unlawful business. Joel's ten-year-old niece is sharing the hardships of such a home. One night Joel comes home, drunk, and decides to beat her with a heavy whip. His wife covers him with a revolver, strings him up and takes the same whip to him. When she has exhausted her strength on him, she turns him out of the house. Joel had already aroused his wife's resentment by throwing a pile of clean clothes on the floor and accusing her of encouraging the attentions of a young lawyer.

Joel is arrested for bootlegging, and his wife accepts an offer to go East and work for the mining company in their New York office. She is very successful. When Joel is set free again, he goes to New York to see his wife. Her refusal to live with him, makes him try to bully her. She bluffs him into leaving the house. When everything points to her getting a divorce and marrying the lawyer, affairs take an unexpected turn. Joel, who has gone back West, sets out to reform himself and makes such a good job of it that Dorothy and he become reconciled.

**Program and Exploitation Catchlines:**

"The Sting of the Lash" Gives Pauline Frederick One of the Strongest Emotional Roles of Her Career and Shows That True Love Will Endure to the End.

**Exploitation Angles:** Hang most of your exploitation on the star's repute, but get what you think you can from the story, taking the question of reformation as the chief angle.

## "The Secret of Butte Ridge"

This is the first of a new series of two-reelers distributed by Pathe, in which Tom Santschi is starred. While there is nothing new in the type of story, the action is tense for the greater part and there is a particularly thrilling scene of a fight to which the over-squeamish may object. It shows a big dog jumping through a window and overpowering the villain. This scene, however, has been judiciously cut. The story deals with a man who nurses a secret sorrow and finally gets the opportunity to revenge himself on the other man. He is prevented from doing so by the girl. The man, however, when he attempts to kidnap the girl, meets his fate at the hands of the dog.—C. S. S.

## "After the Dough"

Prohibition furnishes the motif for the Federated Hallroom Boys' comedy and audiences will as a general rule enjoy the vicissitudes of the boys who after securing a coveted bottle, which is encased in a loaf of bread, have to part with it and have a terrible time getting it back. Percy and Ferdie applying for free bread find that the sign is used as a stall by a bootlegger who is dispensing hootch hidden in the loaves. After breaking one, they finally get another, and preparing to drink it they run afoul of a policeman. These scenes, as well as the following, in which a very clever dog gets the loaf and leads them a merry chase, are amusing. Finally after narrowly escaping being run over by a train and being hit by a hand car, Percy (Sid Smith) gets the coveted prize only to find it is iodine. The idea is good but is rather long drawn out, extending over the entire two reels.—C. S. S.

## "The Donkey in the Lion's Skin"

As in the previous releases in this series of cartoons moderning Aesop's Fables, there is a strong moral, this time it is "Fools lose their best opportunities by talking too much." This is cleverly exemplified by the donkey that is meek and abused. Seeing a lion's skin, he puts it on and everyone fears him and runs away. Not satisfied, however, he opens his mouth and his "hee haw" gives him away, and his negro master again begins to chastise him. The animation is good and there are a lot of good comedy touches.—(Pathe)—C. S. S.

## "Name the Day"

This Hal Roach comedy, featuring Snub Pollard and distributed by Pathe, is above the average of this series and will surely get a number of laughs. Snub is about to be married and waits at the First Church on Second street, while the remainder of the wedding party are at the Second Church of First street. Disgusted, both start for home and meet on the way. Particularly amusing and unexpected is the scene where Snub meets the girl when their cabs are about to collide. They go back to the church and the villain sets fire to the license in Snub's pocket. He finally gets a new one and everything ends happily.—C. S. S.

## "Opened Shutters"

### *Edith Robert's Latest Universal Is a Rural Drama Founded on a Familiar Theme*

**Reviewed by Fritz Tidden.**

In the chief role of "Opened Shutters," Edith Roberts, who has one of the most winning personalities on the screen and whose real talent makes it possible for her to essay a varied and difficult gallery of character delineations, is utterly wasted in a part that could be played for all it is worth by a person with even the slightest acting ability. There is no more character to build up or emotional work of any sort than that which the greenest ingenue could do acceptably, and the greatest test of Miss Roberts' ability is to register disappointment, resentment and smiles.

Although the context of the story does not at all follow the original, the theme can be said to be somewhat of a combination of "Pollyanna," "The Miracle Man" and the b'gosh school of drama minus the mortgage on the old farm. It is simple in the extreme and there occurs numerous well-known, tried-and-not-found-wanting situations. The Universal company, producers of "Opened Shutters," and other firms have screened such a type of picture before but there generally seemed to be more entertainment power. The film needs the attention of an editor as it now stands. The narrative is sometimes vague and such things transpire as a title saying the girl was meeting another relative, and when she does, this person says something to the effect that he was in love with her mother. What sort of a cousin-in-law and how many times removed it is hard to determine. The settings are admirable.

**The Cast**

| | |
|---|---|
| Sam Lacey | Joe Swickard |
| Sylvia Lacey | Edith Roberts |
| Nat Morris | Joe Singleton |
| Martha Lacey | Mai Wells |
| Judge Calvin Trent | Clark Comstock |
| John Dunham | Edward Burns |
| Jacob Johnson | Chas. Clary |
| Mrs. Lem Foster | Floye Brown |
| Edna Derwent | Nola Luxford |
| Capt. Lem Foster | Andrew Waldon |
| Minty | Lorraine Wieler |

Scenario by Doris Schroeder.
Directed by William Worthington.
Length, 4,534 Feet.

**The Story**

When her father, an indigent artist. dies, Sylvia Lacey is forced to go to an aunt and uncle in New England, where she soon finds she is not welcomed. Her uncle's young law partner falls in love with her, however, and she with him, but she thinks he loves a young heiress whose summer home is nearby.

The subtle way in which Sylvia's charm gradually opens the shutters of the hearts of her staid New England relatives, reuniting the several branches of the family, and how she finally learns that her sweetheart loves her and not the heiress, all of which is trimmed up with theatrical situations, forms the balance of the tale.

**Program and Exploitation Catchlines:**

She Wanted Them to Love Her—But They Would Not Understand. And Then Suddenly There Were "Opened Shutters" to Their Hearts.

A Charming Girl in a Charming Role. A Picture of Smiles and Tears.

Edith Roberts in an Appealing Drama Played in a Quaint New England Setting.

**Exploitation Angles:** This may be hackneyed, but it is sure fire, so play on it. An effective initial stunt would be a window casing placed over a three-sheet board in the lobby with closed shutters and the announcement that these would be opened on a certain date, a little before the playing. Then throw open the shutters to disclose the paper.

# Newest Reviews and Comments

## "Perjury"

*William Farnum Heaps Up Emotion in Fervid Heart Interest Story Produced by Fox.*

Reviewed by Edward Weitzel

In "Perjury" father gets his innings at "raising the waters." As a general rule mother is given the situations that cause the tears to flow from the eyes of the sympathetic beholder, but in this Fox production it is William Farnum who is chief of the sob squad, a position which he fills with deep feeling and ample emotional power. The author of the story has set out to heap up the mental suffering of an unjustly imprisoned man, whose wife takes advantage of the law which frees her from a criminal and marries again. "Perjury" also carries a warning against giving away to violent outbursts of temper, this trait in the character of Robert Moore weighing against him during his trial.

All the motives will not stand inspection by the coldly critical, but the producer can afford to snap his fingers in their faces. The story wasn't written for them in the first place, and there isn't the slightest doubt about the overwhelming majority that have strong emotional reaction and are not ashamed to own it, figuratively eating it up. There is a Rip Van Winkle return, after twenty years, for the innocent prisoner, and a meeting with his wife and children that is bound to dampen hundreds of handkerchiefs every time the picture is shown. Two small children brighten up the earlier scenes, and a good supporting cast has been used.

### Cast

| | |
|---|---|
| Robert Moore | William Farnum |
| Martha Moore | Sally Crute |
| John Gibson | Wallace Erskine |
| District Attorney Choate | John Webb Dillion |
| Phil Rourke | Frank Shannon |
| Edward Williams | Frank Joyner |
| Ralph Mills | Jack W. Crane |
| Mira, Moore's Housekeeper | Grace La Vell |
| Jimmie Moore | Gilbert Rooney |
| Helen Moore | Alice Mann |

Story by Ruth Comfort Mitchell.
Scenario by Mary Murillo.
Directed by Harry Millarde
Length, 8,372 Feet.

### Story

Robert Moore is general manager for wealthy old John Gibson, who is fond of dropping in at the Moore home to romp with his employe's two small children. The rest of the office force and some of Moore's club friends start talking scandal about Mr. Gibson and Moore's wife. The husband hears it in the club and, yielding to his hasty temper, tries to thrash the leader of the gossips. He then hurries away to tell his employer to discontinue his visits and is found later, bending over Gibson's dead body at the office, his revolver in his hand. Although he protests his innocence, he is tried, convicted of murder in the second degree, and sent to prison for twenty years. His wife marries again and finds she is tied to a brutal husband who forces her son to leave home when he grows up, and never gives her daughter a moment's peace. At the end of the twenty years, the real murderer confesses, and Moore is set free, but he is so broken by his long confinement that he begs the warden to let him remain in prison. He is persuaded to visit his former wife, and reaches her home in time to defend her from an attack by her second husband. The infuriated man turns upon him, and Moore shoots and kills him in self-defense. The story ends with the Moor family again united.

**Program and Exploitation Catchlines:**

In "Perjury" William Farnum Does the Same Strong Emotional Work that Mrs. Carr Gives to Her Role in "Over the Hill."

Interesting Story Featuring William Farnum in a Role Which Fits Him to Perfection—Be Sure to See It.

## "In Shanghai and Macao"

One of the most interesting of the Burton Holmes travel pictures is this reel. A striking feature of Shanghai is that as you approach it from the water the sky line instead of presenting various examples of Chinese architecture, might well be mistaken for a European or American city because of the tall buildings constructed according to modern occidental standards. The Bund, the thoroughfare running along the waterfront, is cosmopolitan and various races meet and mingle. There are also views of the Chinese inhabitants. Macao, further down the coast of China, is under Portuguese sovereignty and lives in its past glory. It is not as up-to-date as Shanghai, and is particularly noted for the prevalence of gambling, the gambling halls openly displaying their signs.—C. S. S.

## "Movie Chats No. 9"

The old fashioned method of milking by hand seems to be going out of fashion, according to what we learn from the Ninth Series of Charles Urban's Movie Chats, which shows milk-maids in England being superseded by machinery. However, girls are now employed, especially since the war, in attending to the other sorts of dairy work, such as sterilizing the cans, loading them on trucks, and sampling and testing the milk.

The Movie Chats also shows the most powerful metal testing machine in the world at the Polytechnic Institute, London, and gives an illustration of it in action, twisting a heavy metal bar to the breaking point.

Pictures of snails wind up the reel, different species being shown, as well as their characteristics, and the great strength of some illustrated by means of tests.—T. S. da P.

## "Pathe Review 118"

The featured section of this Pathe Review presents scenes in color of "an afternoon in an Algerian Harem." There is nothing startling, but the views of the Algerian beauties, very different from American standards, how they dress from the street, covering everything but their eyes, and how each bears a mark on her face indicating some man's ownership, are interesting. Another section shows interesting views of Charlotte, N. V., Columbia, S. C., and the home of Harriet Beecher Stowe in Mandarin, Fla. Of particular interest to those who are fond of wrestling is the slow-motion demonstration by George Bothner of what is said to be the only means of overcoming the deadly head-lock. Another section shows views of Birds of Paradise, which are rapidly becoming extinct. The cause of this, the use of the feathers for trimming hats, is also pictured.—C. S. S.

## "The V That Vanished"

This two-reeler is a story of the Maine lumber camps and is adapted from a story by the producer, Holman Day, which appeared in Colliers. There are a number of good rugged outdoor scenes, but the interest lags through faulty continuity and the significance of the title is not brought out clearly. The story deals with the attempts of a big company to get some land held by squatters. One of the lumbermen sides with the settlers and remains to help fight their battles. He is assisted by the school-teacher, but the remainder of the inhabitants are listless and down-hearted. He finally wakes them up, and when the lumbermen return, after licking their leader, reveals the fact that he is the new president of the lumber company.—(Pathe)—C. S. S.

## "The Jack Rider"

*Fine Horsemanship Characterizes Aywon's First Feature Starring Big Boy Williams*

Reviewed by C. S. Sewell.

An abundance of excellent riding stunts is the outstanding feature of "The Jack Rider," the first of a series of five-reelers starring Big Boy Williams, distributed on state right basis by Aywon Film Corporation. These occur in scenes at a rodeo, which is unusually well photographed and shows the star as well as others performing fine feats of horsemanship.

These scenes alone are enough to put the film over with audiences that like Westerns. The action throughout is rapid and there is a good scene with a thrill at the end of the picture, where the hero on horseback rescues the girl from an auto, just as the machine tumbles over a cliff and kills the villain. So far as the story is concerned, it is conventional and apparently built to order. There is the villain who steals money from the bank and blames it on the hero, etc., but everything comes out alright in the end.

The new star has a likable personality and should prove popular. The leading woman, Thelma Worth, is attractive looking, and of the ingenue type. She acts fully up to the requirements of the role. The remainder of the cast are satisfactory, and the settings and photography are good. Another interesting member of the cast is Will Rogers, Jr., who has not very much to do, but constantly reminds you in looks and manner of his celebrated father.

### The Cast

| | |
|---|---|
| Frank Stevens | Big Boy Williams |
| John Welsh | S. D. Wilcox |
| Ruth Welsh | Thelma Worth |
| Howard Gribbon | J. Buckley Russell |
| Little Buster | Will Rogers, Jr. |

Directed by Charles R. Seeling.
Story by Guinn Williams.
Length, 5,000 Feet.

### The Story

Frank Stevens inherits a ranch and goes West. The cowboys start to haze him and, as he is not a good rider, he rides a "jack." He is told the ranch is mortgaged. To save it, he learns to ride like a real cowboy, winning prizes in the rodeo. The banker's daughter, Ruth, becomes interested in him and when he is falsely accused of stealing money from her father's bank, helps him to get away. He chances, however, to come upon the real culprits, who are dividing the swag, and turns them over to the authorities. He then finds that the villain has kidnapped Ruth and succeeds in rescuing her, just as the automobile goes over the cliff and kills the villain. Everything ends satisfactorily, and he wins the girl.

**Program and Exploitation Catchlines:**

Big Boy Williams, a New Western Star in an Exciting Picture Characterized by Wonderful Riding Stunts.

By All Means See This Picture Which Has Some of the Best Rodeo Stunts Ever Shown on the Screen.

## "Stop Kidding"

This is the first Hal Roach comedy, one-reeler, featuring Eddie Boland, which has been released by Pathe in some time. The comedian is up to his usual form and there are a number of laughs. One of the best bits of business is where Eddie, to get away from a bear, grabs a ceiling electric fan, the bear jumps up and grabs him, and both are hurled around at a rapid rate. The comedy opens with Eddie as a beach hound, flirting with all the girls and posing as a nobleman. He rescues a girl and later they find they are both employes of the same restaurant. There is considerable slapstick in this number and the scenes in the kitchen are fast and furious.—C. S. S.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX ENTERTAINMENTS

*(Fox News Every Sunday and Thursday)*

### SPECIALS.

Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Virgin Paradise (Pearl White) 9,000 Ft. R-729.
Thunderclap, 6,745 Ft. R-730.
Shame (Featured Cast). C-789.

### WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

### PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

### TOM MIX SERIES.

Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornet's Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395.
After Your Own Heart. R-828.

### WILLIAM RUSSELL SERIES.

Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of the Night (William Russell). R-845; C-395.
Singing River, R-731.

### SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve, R-732.

### GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

### 20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight from the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235; C-589.
Maid of the West (Eileen Percy). R-540; C-589.

### SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

### SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

### CLYDE COOK COMEDIES.

*(Two Reels Each)*

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

### MUTT AND JEFF CARTOONS.

*(One Reel)*

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

## FAMOUS PLAYERS-LASKY

The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.

### May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

### June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.

### July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. **4,956 Ft. C-695.**
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

### August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.).
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
The Great Moment (Gloria Swanson). R-635; C-695.
Experience (Richard Barthelmess). R-827.

### MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234; R-730.

### ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.

### VANDENBURGH SERIES.

(One Reel Each)

May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

### BURTON HOLMES.

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona. R-831.
In Shanghai and Macao.
Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.

### PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.*

### Week of June 26.

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard—One Reel Comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2-3 reel cartoon).

### Week of July 3.

No. 10 of The Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and the Eagle (Two-third Reel Cartoon Fable).

### Week of July 10

No. 11 of The Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and the Grasshopper (2-3 Reel Fable).

### Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard—One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd—One-Reel Reissue). R-437.

### Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

### Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-732.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-732.

### Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

### Week of August 14.

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

### Week of August 21.

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

### Week of August 28.

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

# CURRENT FILM RELEASE DATES

## R-C PICTURES

Seven Years' Bad Luck (Max Linder). R-87; C-149.

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.

Good Women (Gasnier Production — Six Parts). R-208; C-803.

Nobody's Kid (Mae Marsh). **R-322; C-695.**

If Women Only Knew (Six Parts). R-542.

Beach of Dreams. R-541; C-189.

Black Roses (Sessue Hayakawa). R-88; C-149.

Salvage (Pauline Frederick). R-433; C-803.

Cold Steel (Six Reels). R-538; C-699.

Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.

The Greater Profit (Edith Storey). **R-115;** C-695.

When Lights Are Low (Sessue Hayakawa). R-236; C-789.

The Sting of the Lash (Pauline Frederick). Six reels.

Shams of Society (Walsh-Fielding Prod.). Six parts.

A Wife's Awakening (Gasnier Prod.). Six parts.

## GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.

Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.

Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.

What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.

Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R. P-705.

The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.

Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.

Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.

Snowblind (All Star). R-542.

Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.

Wet Gold (Williamson Production). R-437; R-439.

Head Over Heels (Mabel Normand).

Boys Will Be Boys (Will Rogers). R-208.

An Unwilling Hero (Will Rogers). C-789; R-440.

### GOLDWYN-BRAY.

(One Reel.)

Chemical Inspiration and Cartoon.

Safe Combination and Cartoon.

The City That Never Sleeps (Powell Expedition).

### CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.

June 5—Why Worry?

June 19—Nothing to Think About.

July 3—Take It Easy.

### GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.

Fatherly Love.

The Chicken Thief.

### EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.

Edgar the Detective. C-876.

Edgar's Feast Day. R-438.

## ASSO. PRODUCERS

Devotion. R-340; C-493.

### THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

Mother O'Mine. R-747; C-47.

Cup of Life.

### J. PARKER REED, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.

I Am Guilty (Louise Glaum). R-85; C-149.

Greater Than Love. **R-829.**

### ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.

A Broken Doll. R-751.

### MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.

The Foolish Matrons. R-114; C-189.

### MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.

Home Talent. R-752; C-189.

She Sighed by the Seaside (Two Reels).

Made in the Kitchen (Two Reels).

Call a Cop (Two Reels).

Love's Outcast (Two Reels—Ben Turpin). R-729.

### J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

Pilgrims of the Night. R-831.

## EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

### Selig-Rork.

The Northern Trail. R-111.

The Policeman and the Baby. R-111.

### Chester Comedies.

(Two Reels.)

Ready to Serve. R-338.

Snooky's Wild Oats. R-112.

### Christie Comedies.

(Two Reels.)

Man vs. Women. R-751.

Scrappily Married. R-845.

The Reckless Sex.

Nothing Like It. R-829.

### Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.

Torchy's Promotion.

### Mermaid Comedies.

Bang. R-643.

Robinson Crusoe, Ltd. R-111.

Holy Smoke. R-339.

### Vanity Comedies.

Spooners. R-746.

How She Lied. R-112.

Ninety Days of Life. R-439.

Chicken Hearted. R-831.

### Specials.

Valley of Ten Thousand Smokes (One Part).

Modern Centaurs (One Part).

### Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.

The Merry Little Put Put. R-326.

### Chester Outing Scenics.

The Red Trail's End.

Music in the Air. R-830.

### Gayety Comedies.

Here Pro Tem. R-235.

Assault and Flattery. A-439

Wild and Willy. R-732.

### Chester Screenics.

From Dear to Dam.

Buzz-z-.

### Miscellaneous.

Golf (Slow Motion).

Dixie. R-643.

### Punch.

The Love Egg. R-111.

## REALART PICTURES

Out of the Chorus (Alice Brady). R; Vol. 49; P-517; C-R, P-581.

Her First Elopement (Wanda Hawley). R-88; C-149.

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.

The Outside Woman. R; Vol. **49, P-627;** C-947.

The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.

The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.

The Magic Cup (Constance Binney). R-86; C-267.

Sheltered Daughters (Justine Johnstone). R-209.

Two Weeks With Pay (Bebe Daniels). R-541; C-699.

A Kiss in Time (Wanda Hawley). R-846; C-291.

The Land of Hope (Alice Brady). R-114; R-236.

Such a Little Queen (Constance Binney). C-589.

Moonlight and Honeysuckle (Mary Miles Minter). R-830.

A Heart to Let (Justine Johnstone). **R-636;** C-695.

Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.

A Private Scandal (May McAvoy). R-847; C-291.

Little Italy (Alice Brady). R-539; C-695.

The March Hare (Bebe Daniels). R-538; C-695.

Her Sturdy Oak (Wanda Hawley). R-828.

One Wild Week (Bebe Daniels).

Little Italy (Alice Brady).

The Land of Hope (Alice Brady). **R-114; C-695.**

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.

Their Mutual Child (Margarita Fisher—Six Reels).

Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.

Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## UNIVERSAL FILM MFG. CO.

### JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.

Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.

### JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).

Roman Romeos (Lyons-Moran).

A Monkey Movie Star (Joe Martin).

### SPECIAL ATTRACTIONS.

The Fighting Lover (Frank Mayo). R-751.

Desperate Trails (Harry Carey). R-115; C-291.

The Kiss (Carmel Myers). R-236; C-395.

Short Skirts (Gladys Walton). R-340; C-395.

Man Trackers (George Larkin). D-437; C-493.

Luring Lips (Edith Roberts). R-539; C-589.

Danger Ahead (Mary Philbin). R-732; C-789.

A Daughter of the Law (Carmel Myers). R-828.

### SERIALS.

The Diamond Queen (Eileen Sedgwick).

The White Horseman (Art Acord).

Do or Die (Eddie Polo).

The Terror Trail (Eileen Sedgwick).

### WESTERN DRAMAS.

(Two Reels Each.)

The Movie Trail (Hoot Gibson).

The Shadow of Suspicion (Eileen Sedgwick).

The Man Who Woke Up (Hoot Gibson).

Beating the Game (Hoot Gibson).

Both Barrels (Jack Perrin).

The Valley of Rogues (Jack Perrin).

The Danger Man (Jack Perrin).

Range Rivals (M. K. Wilson).

### CENTURY COMEDIES.

(Two Reels Each.)

Society Dogs (Brownie).

The Smart Alec (Harry Sweet).

Third Class Male (Charles Dorety).

The Whiz-Bang (Bud Jameson).

Golfing (Brownie, the Dog).

Alfalfa Love (Brownie the Dog).

In Again (Harry Sweet).

High Life (Harry Sweet). R-831.

The Clean Up (Baby Peggy Jean).

### STAR COMEDIES.

(One Reel Each.)

An Awful Bull (Billy Fletcher).

The Skylark.

While New York Snores (Billy Fletcher).

The Champ (Billy Fletcher)

A Model Made.

Twelve Hours to Live.

His Unlucky Berth.

## FEDERATED EXCHANGES

Screen Snapshots.

### SPECIALS.

Penny of Top Hill Trail (Bessie Love). **R-89;** C-267.

Hearts and Masks. R-209.

The Servant in the House. Vol. 46, P-248.

Dangerous Toys. R; Vol. 49, P-989.

Snooky's Twin Troubles (2 Reels). **R-830.**

### MONTE BANKS COMEDIES.

His First Honeymoon.

Bride and Gloom.

In and Out.

Peaceful Alley. R-830.

### HALLROOM COMEDIES.

(Two Reels.)

Their Dizzy Finish. R-641.

Circus Heroes. R-848.

A Chile Romance. R-111.

Friday the Thirteenth. R-237.

We Should Worry. R-436.

### Serial.

Miracles of the Jungle.

# CURRENT FILM RELEASE DATES

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## W·W·HODKINSON

### BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

### ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

### J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

### ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

### IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

### J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

### ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

### HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

### RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison). 6 Reels. R-829.
A Trip to Paradise (Bert Lytell) 6 Reels.
The Match Breaker (Viola Dana).

### NAZIMOVA PRODUCTIONS

Camille.

### C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49; P-411; C-R, P-469.

### S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

### BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

## FIRST NAT'L EXHIBITORS

The Skipper's Treasure Garden (Toonerville • Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831.
Toonerville's Fire Brigade (2 Reels). R-830.

### "BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47. P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## L·J·SELZNICK ENTERPRISES

### ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.
Remorseless Love. R-827.

### EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

### OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

### CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830.

### SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

### NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

### SHORT SUBJECTS.

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

### SELECT.

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

### REPUBLIC.

The Great Shadow (Six Reels).
Man's Plaything.

## ASSO. EXHIBITORS

### FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

### HAROLD LLOYD COMEDIES.

(Two Reels Each.)

Now or Never.
Among Those Present.

## VITAGRAPH

### SPECIAL PRODUCTIONS.

Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

### ALICE JOYCE.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts).

### CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.
The Single Track.
Moral Fibre.

### EARLE WILLIAMS.

The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In

### ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49. P-991.
The Secret of the Hills

### ALICE CALHOUN'S PRODUCTIONS.

The Charming Deceiver. R; Vol. 49, P-994; C-493.
Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The aMtrimonial Web.

### LARRY SEMON COMEDIES.

The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy.
The Bell Hop.

### JIMMY AUBREY COMEDIES.

The Mysterious Stranger.
The Nuisance.
The Back Yard.
The Applicant.
The Riot.

### CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

### SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

## MISCELLANEOUS RELEASES

### ALL-AMERICAN FILM CO.

The Spirit of '76. R-634.

### KINETO COMPANY OF AMERICA, INC.

### Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel.)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

### Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

# CURRENT FILM RELEASE DATES

### CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

### MAX LINDER.

Be My Wife. R-750.

### MARION FAIRFAX.

The Lying Truth.

### MARC KLAW, INC.

J' Accuse. C-495.

### MANHATTAN FILM CORP.

Monster of Fate. R-537.

### U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

### HARRY LEVEY.

The Solar System (Five Reels). R-752.

### NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Sun Comedies (Edna Shipman and John Junior).
Kineto Reviews (One-Reel Educational).

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.

## ARROW FILM CORP.

**Features.**

Dead or Alive (Jack Hoxie). R-846.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.
Hank Mann Series.
Spotlight Series.

**Novelty.**

Sport Pictorials (One Reel Each).

## STATE RIGHT RELEASES

### ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

### AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

### ALLIED DISTRIBUTING CORPORATION.

**Alt and Howell Comedies.**

(Two Reels Each.)
Apr. 15—Pure and Simple.
May 15—Liquorish Lips.

### ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

### AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Series of ten two-reel Westerns.
Series of six one-reel Charley Cartoons.

### BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

### CELEBRATED PLAYERS FILM CORP.

**(Gump Cartoons.)**

Jilted and Jolted.
A Terrible Time.

**Celebrated Comedies**

(One Reel.)
Love and Law.
Mixed Pickles.

### CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

### EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

### COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

### CIRCLE FILM ATTRACTION.

The Devil's Confession. R; Vol. 49, P-44.

### RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

**Specials.**

Witch's Lure.
A Profligate Woman.

**Tusun Comedies.**

Cabareting Under Difficulties.
Stranded.

**Helen Gibson Series.**

Payroll Pirates.
Wires Down.

**Gasoline Alley.**

(One Reel).
Some Party.
Well! Well!

### C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

**Hall Room Boys-Comedies.**

(Two Reels).
High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

### GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

### EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91; C-695.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

### THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

### FILM DISTRIBUTORS LEAGUE

(Reissues)
Aug. 28—Manhattan Madness (Douglas Fairbanks).
Sept. 4—Market of Vain Desire (H. B. Warner).
Sept. 11—Jungle Child (Dorothy Dalton).
Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).

### GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

### HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

### JAXON FILM CORP.

The Rich Slave. R-747.

### PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

**Pinnacle Comedies.**

Why Change Your Mother-in-Law?
Shimmy Isle.

### HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

### GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

### JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

### J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

### HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

### JANS PICTURES.

Man and Woman.
The Amazing Lovers.

### RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

### VICTOR KREMER.

Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

### GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

### BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

### PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).
The Call of the Wild. R-323.

### PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

### C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

### PRIZMA INCORPORATED.

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

### PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-438.

### SUN-LITE COMEDIES.

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.

### REELCRAFT PICTURES.

**Aladdin Comedies**

(One Reel Each.)
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies.**

(Two Reels Each.)
Sweet Daddy.
Chick Chick. R-634.
Chick Chick.
Vacation.

### RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

### M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

### SONORA FILMS.

The Twice-Born Woman. R-235. C-789.
Tradition. R-441.

### SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

### SUNNY WEST FILMS.

Judge Her Not. R-235.

### TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

### WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

### WILK AND WILK.

**(Lee Kids Comedies).**

The Circus Imps.
The Dixie Madcaps.

### WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

# PROJECTION

By F. H. RICHARDSON

## *From Auerbach*

John Auerbach writes on various matters in an interesting letter as follows:

With regard to the department of July 2, may I take the liberty of commenting on several things appearing therein. In the first place, at the head of the second column, page 123, you say: "What you need more than anything else is a smaller picture." If you would reduce that picture to sixteen feet, you would have a projection lens of shorter working distance. Would not the opposite be true? With the length of throw unchanged, any reduction in picture size would require a projection lens of longer E. F.; hence of longer working distance. I think perhaps you meant that reducing the distance of projection would enable one so to reduce the size of picture that the working distance might be shorter.

On page 123, under the heading "Information Wanted," a certain projectionist writes that he is projecting a twenty-foot picture at fifty-one feet. He admits that this condition is abnormal, and in this you quite correctly agree with him. Would it not be advisable to call the attention of projectionists generally to the very interesting estimate of the size of the picture required in motion picture projection contained in Professor Gage's book, "Optical Projection?"

### *Over-Large Pictures*

They say that the width of the screen should be 1/6 to 1/9 the distance from the screen to the seats farthest in the rear. Along these lines it has been my observation that there is a great tendency to over-large pictures. In some of the screening rooms around Broadway I have seen pictures projected almost just beyond the end of my nose, so large that the water fairly ran out of my eyes from the strain.

On page 124, under the heading "Dope for Mazda Men," Mr. Hammell criticises some comments I made in the October 30th issue, on the ground that "if a projectionist has a lamphouse adapted to a different optical system, the projectionist will be up against it." That sounds rather ambiguous to me. If this lamphouse is adapted to another system, and for this, or any other reason, he cannot make use of the line-up I suggested, he certainly is none the worse off for having read what I wrote. On the other hand, if he can make use of what I suggested, I believe he can get good results.

On page 126, in a letter from S. C. Rogers, another reference is made to my October 30th issue comments, and the statement is made that Mr. Auerbach would get even more light if he made the distance from aperture to condenser 6½ inches instead of 8 inches.

### *Getting Better Results*

Replying, I would say that I have no doubt that he is correct, but with the particular type of lamphouse I was then using, 8 inches was the shortest distance I could get. It is my off-hand opinion that, generally speaking, better results will be had in Mazda projection by using the prismatic condenser instead of two plano convex condensers. According to articles in this week's projection department the principal advantage of the plano convex over the prismatic is that greater distance is obtained between the picture and the aperature, with consequently a lesser divergence of the light beam after passing the aperture. In this connection, may I call your attention to the fact that conditions under which Mazda is generally used call for a projection lens of shorter E. F.; hence shorter working distance than is ordinarily found where the arc is used.

I think you have hit the nail squarely on the head in your prediction that Mazda lamps for projection will eventually be used with the Parabolic Mirror instead of condensers.

As you know, I am using a 50-50 double arc Transverter, with two Simplex type S lamphouses. I have not had any trouble with my Transverter yet (business of knocking wood), but it occurred to me that making provision to install an alternate system, in case such an emergency should develop, would be a good stunt.

## *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

## *THE LENS CART*

### *Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal..

By connecting a Mogul socket, such as is used with Mazda projection, to a certain Silver Tip carbon adapter now on the market, I can, in a minute's time, drop the whole business into the lower carbon jaw, remove the two plano convex condensers, substitute a prismatic condenser in their place and advance the lamp mechanism until the filament is about 2 inches from the center of the collector lens. With the type S lamphouse, the shortest distance I can get between the condenser and the aperture is about 12 inches, which is entirely too far to get a good result. By placing a 7½-inch plano convex lens on the end of the lamphouse hood (in my case 6 inches from the prismatic condenser) with flat side toward the lamp, I can project a fairly brilliant picture indoors **in daylight**. Incidentally, with this set-up I used no mirror, and the spot on the aperture is perfectly round, exceedingly brilliant, and of correct size; also I get a clear aerial image of the prismatic condenser exactly at the point where my shutter is normally set.

### *May Work Out Something Better*

Thus far I have experimented with this only about one or two hours, so it is quite possible I may work out something better. As an alternate equipment in case of motor generator breakdown, for moderate size pictures, I believe it would be fairly good. The screen results, even with the daylight conditions under which I projected, were brilliant, and the light certainly was steadier and of better quality than could be obtained with a 50 ampere A. C. arc. Incidentally, I used a one-and-a-half to one shutter, the blades of which, if I rightly remember, are 114 degrees each, so that with a 50-50 two-winger, the result would have been appreciably better.

My projection distance is forty-two feet, and the size of the picture seven feet.

To sum up, the line-up for this alternate equipment is as follows: Lamp filament 2 inches from center of prismatic condenser, center of prismatic condenser 6 inches from flat surface of plano convex condenser, and flat surface of plano convex condenser 6 inches from the aperture.

### *A Blunder*

With regard to what I said about the projection lens, page 123, July 2d issue, it was a plain, unadulterated blunder. Don't know how it happened, but presume it was because it was written shortly after the accident, and probably before what few brains I have had entirely recovered from the shock.

As to the size of the picture recommended by the Professor Gage, why I think it is a bit conservative, because a a 75-foot distance, 1/6 would only call for a picture a trifle larger than 12 feet, whereas 1/9 would bring it down to almost 8 feet. I have always been opposed to large pictures, but there are some pretty good sized auditoriums where the rear row of seats is not more than 75 feet from the screen, and a 12-foot picture would appear rather small.

Personally, I have found the correct picture size for a given condition to be one of the most difficult things imaginable. I don't think the Gage recommendation covers things very well, though I agree it is much better to have a picture too small than too large.

### *As to Mazda*

As to the Mazda proposition, I refuse to be drawn into a discussion—yet. Your suggestion of an alternate system is, however, extremely interesting. At first glance it seems impractical, because of the fact that with a Mazda light source the center of the filament must be precisely on the optical axis, or there will be an enormous loss of illumination. What effect the addition of the plano convex lens will have on this, however, I cannot say.

It is a new stunt to me, and possibly one with which the Mazda men might well experiment. Had the scheme been suggested by anyone in whose judgment I have less confidence than I have in Brother Auerbach's, I would hardly consider it at all, but up to date we haven't found John Auerbach making many statements he could not back up, so we are presenting the plan to our readers, with the suggestion that Mazda users try it out and report results.

## *The Deadly Habit*

W. B. Allen, Edmonton, Alberta, sends in a clipping from "Science and Invention," entitled "The Deadly Habit." In part it reads as follows:

The one element that holds back human progress, all development, all expansion or invention and discovery, can be expressed in a single word: Habit.

Nothing is more deadly, nothing holds you back more than your habits. A habit steals upon you unawares, ensnares you in its meshes, and before you realize it, it has become a part of you. Most of our habits stick with us until death puts a stop to them.

Examples? Millions of them. To mention but a few. Since the days of the old Egyptians human beings were in the habit of using needles with the eye at one end, and the point at the other. A young man, Howe, by name, after thinking hard and earnestly upon that simple instrument, decided to improve upon it. He placed the eye right over the needles' point, result: the sewing machine, made possible by correcting an old habit.

For centuries people were in the habit of dipping goose quills into ink wells. A young Englishman, about the year 1830, thought the habit a bad one, so he put the ink stand right into the pen itself. As a result we have the fountain pen. Then we have the lazy young clerk who was peeved because he had to copy the customer's name from the letter and write it out on the envelope. Humanity had the habit of doing this ever since Pharoah's day, but this young fellow thought that writing a man's name over was sufficient, without copying it on an envelope, so he invented the "open-faced" or "window" envelope. The massacre of that ancient habit made him so rich that he had to travel abroad to escape being snowed-under with dollars.

### *Habits Hold Us Back*

The projectionist would do well to make a little study of his own habits, because habits hold us back, not only in the matter of inventions, but in everything else. To begin with, some cheerful idiot in the beginning conceived the title "operator" for the projectionist, because he did not have brains enough to think of a real one. Habit maintained that idiotic appellation up to a couple of years ago, and still keeps some men using it.

Some have formed the habit of starting the projector going, and then walking around the projection room like a lost sheep, while an inanimate motor puts on the show. He knows it is wrong, but it has been his habit to do it. He knows that if the manager happens to peek in the projection room and see the motor running the show, he will not think that much skill is required for the projection of pictures—and there isn't much skill required either, when they are projected that way.

In the beginning, instead of talking about projectors, everybody talked about moving picture machines, and now the habit being firmly intrenched, the title remains, notwithstanding the fact that even the dullest men must know it conveys the idea that projection is merely a mechanical operation, whereas nothing in the world is, or can be farther from the truth.

Study your habits, men. We are creatures of habit, and no matter how perilous or harmful a habit may be, it is a tremendous task to break it. If, however, self-examination shows you that some habit you have is wrong, and is not working out well, be a man. Break it. And stand not on the order of its busting either.

---

## *Small Town Theatre*

Edwin R. Gamble, Jr., Mt. Airy, Philadelphia, Pa., says:

Have been projecting pictures for about three years, and being an interested reader of the projection department I am inclosing $4.00 for a copy of the Handbook; also some photographs of a small theatre another chap and myself recently opened.

Our equipment consists of one Power's 6-A motordriven projector, located in a sheet iron projection room. We are using 60 amperes A. C., which comes through a Ft. Wayne 220 volt compensarc. The carbons are 5/8 Columbia White A. C. The distance of projection is 50 feet, and our picture is 12 feet wide.

The screen is stretched on a frame, with beveled edges, by means of 2x¼-inch wooden strips, nailed on. The whole screen surface is coated with white alabastine and the picture outlined with black paint.

Thus far we have only been running once a week, Saturdays, but expect to run three nights a week or more in the fall. We also propose enlarging the projection room and getting a second projector. In the close-up picture the one at the right is myself, and the one on the left my partner, Jim Munday.

### *Doing Important Work*

I am firmly of the opinion that these little theatres are doing a tremendously important work. One of the things we have to contend with today is the inclination of young people, both male and female, to leave the farm and chase after the white lights of the city.

I do not think we have far to look for the reason of this. It is because in the old days there was not the wide dissemination of newspapers and magazines which are today circulated in the farm houses of the country. Today that wide circulation does exist and these publications are constantly placing before the young people the manifold excitements and attractions of the city. Naturally the contrast of the few simple pleasures offered by the small towns and the farm, with the manifold ones offered by the city is not satisfactory and they run for the white lights.

THE WYNDMOOR THEATRE

*Owned by Gamble and Mundy of Mt. Airy, Pa.*

### *Education and Amusement*

The modern motion picture offers a wide range, which covers both education and amusement. If the farmer boys and farmer girls may, even two or three times a week, visit a village theatre, it will, I am firmly convinced, go very far towards supplying the very thing needed to make them content with the farm. I believe that it would by no manner of means be a bad investment for very small villages surrounded by farming communities, to erect small theatres or to cause motion pictures to be given two or three times a week, either in the village hall, the schoolhouse, or in some church.

But in order to make this effective, it is necessary, not only that a good film service be had, but also that a fairly competent projectionist be employed, in order that the show be put on acceptably.

Just how this thing could be done, or rather how it could be financed, I do not know, but to me the benefits of the plan, if followed out intelligently, are not only obvious, but also they are very great.

THE WYNDMOOR'S OWNERS

*Jim Mundy, at left; Edwin R. Gamble, at right.*

---

## *From Australia*

E. B. Hallett, Projectionist, Brisbane, Queensland, Australia, says:

I am writing you to let you know Australia is still on the map. I am projectionist in an open air theatre in Brisbane, showing twice a week. Have your Handbook, which has helped me to improve my picture in many ways. I think my picture is as clear as most shows here, although we have an open air show.

I am running an Ernemanie Imperator Biograph, and I think (my opinion only) it is one of the best projectors for all round work. Am projecting a twenty-five foot picture; projection distance 101 feet. Use one projector only.

Over here the standard practice is to run two reels on one spool (reel Ed.) which is twice as much film as I understand they use over there. Juice is supplied from a D. C. generator, belt driven, by a Hornsby gas engine. Our usual consumption is about 45 amperes.

### *Fifteen Thousand Foot Show*

Maybe you will be surprised that programs here vary from 10,000 to as much as 20,000 feet for a night, although both of these are extremes, 15,000 being about the usual length.

Recently I was in at one of our main town shows. It had plastered ceilings, was beautifully decorated and had every convenience for the public—except the projection. It was a two and one-half hour show, and for more than two hours the light on the picture was dark brown for five feet up from the bottom of the picture.

Also the picture jumped all over the screen. and then it jumped out of mask. The picture was out of frame for at least eight minutes. The projectionists there are allowed every convenience. They have Simplex Projectors, and the juice is supplied from motor generators. So much for one of Brisbane's main shows.

### *Gelatine Shutter*

And now for your opinion of a shutter which is supposed to clear the picture, and to put more light on the screen.

It is made by an Australian by the name of Marshall. It is a two-blade shutter, made of clear celluloid cut exactly in the same ratio as the Simplex, or any other ordinary shutter. The master blade is colored light green and the other light red. The makers of the shutter claim saving of current, that you clear your picture with the same amount of current.

I tried one and found that it gives better light, and is flickerless down to 25 minutes per thousand feet; also it does not color the whites, as some say it does. I am using one now, and my picture is, I believe, as good as one show here which projects a twenty-two foot picture to a diamond screen, using 50 amperes, and is better than the other closed-in shows.

Have been trying to get the Moving Picture World and have just succeeded in getting my order placed. Have been buying them off another fellow who has been getting them for quite some time. The paper is mighty interesting and welcome, because the only news we get of projection in America is from the Moving Picture World.

### *As to 2,000 Foot Reels*

As to your two thousand foot reels, why Brother Hallett, they are being used a lot here in the United States and Canada. I have examined the Ernemanie projector, but that was several years ago. It was a good projector, but I was unable to find in it any advantage as against the projectors made in the United States. The difficulty with the colored gelatine shutters is tinted films. There is a proposition over here of using yellow blades. How red and green would work I cannot say. The effect of a red or yellow flicker blade might be distinctly advantageous in killing the chalkiness of the whites, where high amperage and a brilliant screen is used.

We do not care, however, to comment on the matter much, because it is something that one would have to see actually working in order to form an intelligent opinion.

We are glad to have letters from Australia, because we do like to know what you fellows in the land of the kangaroo are doing.

One Australian practice that I cannot all agree with is the size of your pictures. It is almost impossible to find a picture in any of the sixteen thousand theatres of this country which will exceed twenty feet in width, and but very few theatres have more than an eighteen foot picture. The big picture is bad, and particularly bad for those who occupy the front rows of seats. It has absolutely no advantage whatsoever, and has a great number of disadvantages. Why Australian exhibitors do such a thing passes my understanding.

Another thing. Why in heaven's name will an exhibitor of Australia give twice as much for the money as we give here? I don't know what your average prices are, but if you are giving a show consisting of fifteen reels, prop-

TO GREATER VISION THROUGH OPTICAL SCIENCE

BAUSCH & LOMB

# *Announcing—*

## Bausch & Lomb
# CINEPHOR
## The New Projection Lens

BAUSCH & LOMB OPTICAL CO.
Rochester, N.Y. U.S.A.
CINEPHOR Series II 6¾ In
RONT

designed by the world's largest lens-making house, after years of research to solve the optical problem of better motion picture projection, so much demanded.

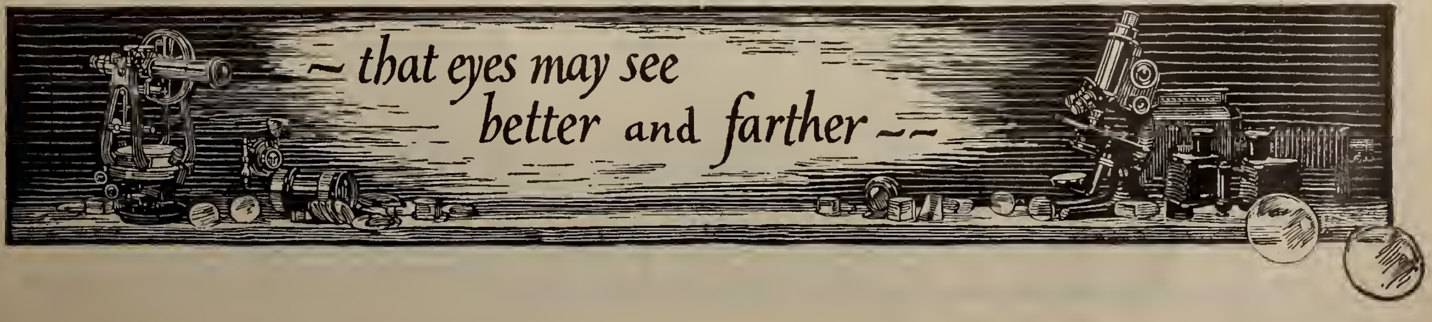
To produce a lens of greater free aperture, hence greater illumination, was a simple matter. But better illumination alone did not satisfy the Scientific Staff of the Bausch & Lomb Optical Co. They were not content until they had devised a lens possessing as well *all* the elements necessary to real projection improvement—a *flatter field*, *sharper definition* to the very corners of the picture and *stronger contrasts* between light and shadow; a lens that will give the quality pictures expected by the patrons of a quality house.

CINEPHOR is such a lens, as determined by comparative tests and the judgment of unbiased experts, and it is *uniformly reliable* in quality. Offered in two series—I, with an effective aperture of 1 23/32 in. (outside diameter, 2 1/32 in.), and Series II, with a free aperture of 2 7/16 in. (outside diameter, 2 23/32 in.).

*Write for interesting booklet; it is free.*

## Bausch & Lomb Optical Co.
Rochester, N. Y.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON

*Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stero-Prism Binoculars, Magnifiers and other High-Grade Optical Products.*



erly staged and properly projected, the price ought to be at least $1.25 for the best seats. Glad to hear from Australia men any time.

### Gelatine Shutter

Andrew L. Stone, Jr., San Francisco, says:

I am writing this rather in the heat of enthusiasm, after having completed some extremely successful experiments along the lines of the gelatine revolving shutter, such as you spoke of in the department of June 4th, 1921 issue. I know that an idea so radically different from the present day shutter is hard for anyone to consider. I am, however, going to try to answer your objection to such a shutter.

In the first place it is necessary that the producers change the present method of tinting in order to show through a yellow shutter. If they want blue screen results, they should tint the film green as light shades of green shown through yellow produce blue. On the other hand, if they want green, they should tint the film blue, as blue and yellow make green.

Colors such as black, brown and orange will be practically unchanged by yellow. All films must be tinted much lighter than at present. This certainly does not seem like asking much of the producer, provided the products show the better advantage, and you certainly must admit that on the face of it, it would seem as if a light and dark yellow shutter would produce more even results than do the present white and black.

If very dark yellow shutters were employed, it would probably be necessary to print the film slightly more contrasty in order to get proper definition.

### Do You Realize?

Do you realize that such a change would be impractical because, even if all the revolving shuters of all projectors would change to gelatine, there would still be all those wrongly tinted films to show, and moreover, it would be almost impossible to standardize the tinting of the shutter.

The matter is interesting. Yes. Also it is quite possible that had it been used in the beginning, or before tinted films came into use, it would have been better. As the matter stands now, however, we cannot see how it would be possible to bring a thing of that kind into actual use. For instance: illustrating the fact that your argument is impractical, suppose producers do all change the time as you suggest, but some theatres don't install the new shutter. Result: the supposed blue scenes result would be green and the green would be blue.

### Is It Possible?

Recently I had quite a discussion with E. S. Porter, down at the Precision plant. Among other things the Mazda optical system came up for attention and Porter sprung one which set us wondering.

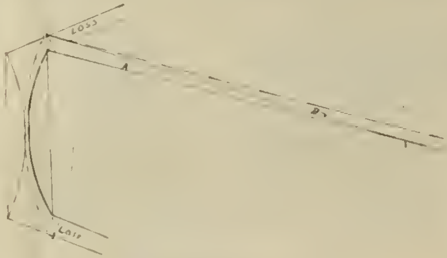


DIAGRAM OF IDEA

*Which has the Editor of this Department wondering.*

He says that with a four and a half inch diameter plano-convex collector lens, and a five inch diameter bi-convex converging lens, he is able to get a very much better screen illumination. At first we scoffed at the idea, but after A. D. Dana, the Precision technical man on optics (and a darned good one he is too), and Porter got through we were wondering, and we're still wondering.

Here is Porter's idea, and if it will work, then it is of value in arc lamp projection also. In the diagram, at the top and bottom we have indicated the light loss ordinarily found, in the condenser system, between the two lenses. Porter's idea is to pick up this light with the five inch diameter bi-convex lens.

I said to him, "well, suppose you do. With the 4½ inch condenser opening the light at the top edge would go forward as per line A, which would form the lower edge of the beam beyond the aperature. If you put in a five inch lens then line B would represent what would happen."

But Mr. Dana disputed this and said that instead of line B following the path indicated it would actually follow the path indicated by the broken line and thus the beam beyond the aperture would naturally be narrowed.

Well, Gentlemen, I dunno. It is up to you optical experts. It is too many for me. Possibly when I get the smoke box working again I may be able to test the thing out intelligently, but at this particular writing, while I have great respect for Mr. Dana's knowledge, I am not prepared to accept that statement as fact.

### Fuse Blows

G. R. Williams, manager Avon Theatre, Cincinnatus, New York, says:

Enclosed find three dollars, for which kindly renew my subscription to the Moving Picture World. We could not get along without it. I wish it were published semi-weekly.

And now for a little information. We have been running pictures nearly a year, ten months of which there was no fuse trouble. A month or more ago we commenced having trouble with fuses blowing, and last night three went.

We use a Motiograph projector, with 110 volt, 60 cycle A. C. Each rheostat is rated 110 volt, 20 to 55 cycle. When running we turn lever on third notch. We use renewable fuse links, 250 volt, 60 cycle.

Can you tell me what is the seat of the trouble. Am wondering if we were careful enough in setting the switch exactly over the notch, or partly on both, or would this make any difference.

I am also wondering if we are not consuming too much current. It costs us about 35 cents per reel of a thousand feet. Current is 15 cents per K. W., which proves that we are burning a little more than two K. W. for every thousand feet of film, which it seems to me to be excessive.

We use 5/8 Speer carbons. They make a humming noise, regardless of the distance the points are apart.

### A Bit Confused

In the first place you have things a bit confused. Your rheostat is not "20 to 55 cycle" but 20 to 55 amperes, and your fuses are 250 volt, 60 ampere, not 60 cycle, cycles refer to the current frequency, see page 15 and 16 of the Handbook.

Just what is causing your fuse trouble it would be difficult to say. If your rheostat switch touches one contact before it has cleared the other, as it probably does, then the switch resting on two contacts you would get the amperage of the higher, but if you have 60 ampere fuses they should carry the maximum capacity of your rheostat.

There is of course the possibility that you have a heavy ground. Presumably you are using about 40 amperes, which certainly is little enough with A. C. This would be 4.4 K. W., and in view of the fact that this checks up pretty good I do not believe your trouble is due to a ground, though you should test for grounds, see page 260 of the Handbook. (I am NOT trying to force you to buy a Handbook, but I cannot give space in the department for lengthy descriptions of something that is described in the Handbook and has been described in the department time after time for years.)

#### What the Trouble Probably Is

The trouble is either in the fuses themselves or in the contacts. Feel of the contacts of your fuses. If they are warm, or hot, that is where the trouble is. The fuse is not making good contact with the clips.

It is possible that the trouble lies in the fact that the fuses themselves do not make good contact in the fuse itself—you say you are using: renewable fuses. Poor contact generates heat, and heat thus generated will help to blow fuses.

With current at 15 cents per K. W. you are very foolish to use rheostats. Why don't you get a low voltage transformer. These instruments go under the trade name Economizer, Compensarc and Inductor. They are not high in price, and will effect a considerable saving in your current bill, besides giving you better results.

As to the humming in your carbons, it may be due to vibration in the walls of the lamp house, or to the carbons themselves, but it should not be present to any considerable degree if you are only using 40 amperes of current.

PROJECTIONISTS

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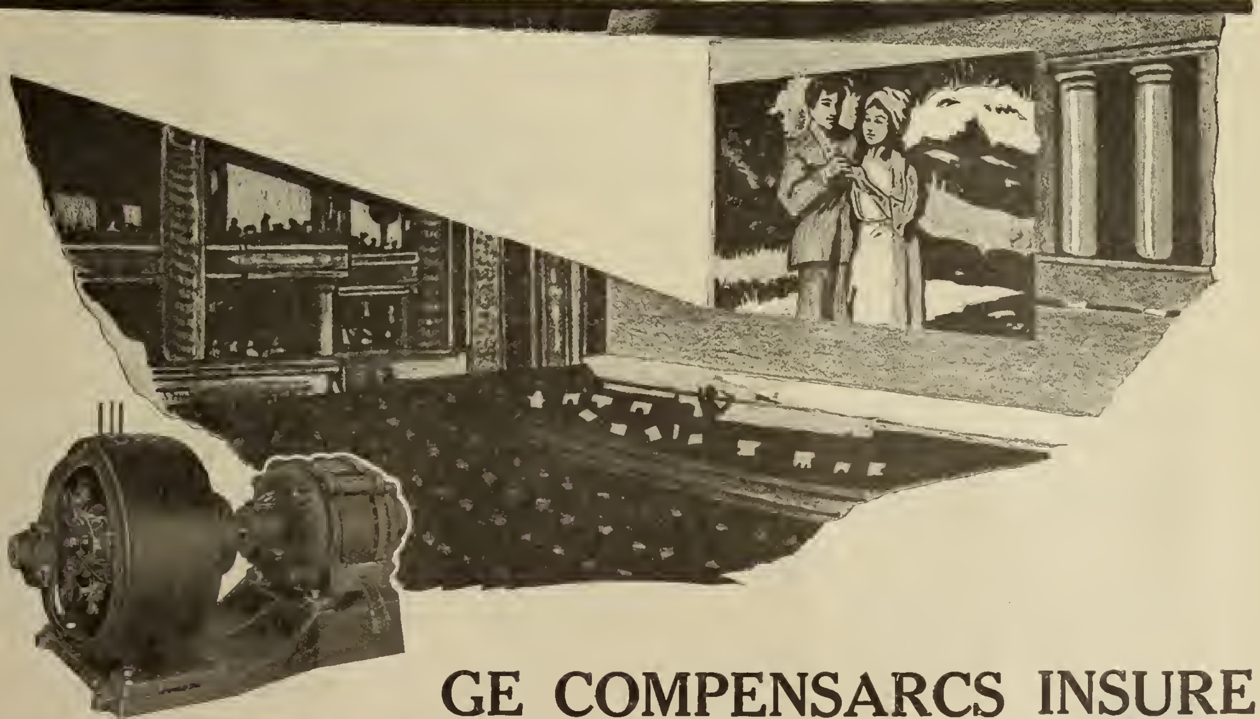
***Modern motion picture photography has attained such a degree of perfection that "better pictures" have become largely a matter of better light.***



# GE COMPENSARCS INSURE IDEAL SCREEN ILLUMINATION

### Operating Advantages of GE Compensarcs

1. **Steady strong arc.**
2. **Easily operates two arcs at the same time for change-over.**
3. **Quiet arc strike and quick settle-down.**
4. **Self-regulating arc voltage.**
5. **Current stays at set value.**
6. **Current easily raised and lowered.**
7. **Cannot be damaged by short circuit.**
8. **Fading made easy.**
9. **Not affected by changes in current conditions.**
10. **Quiet in operation.**

Excellence in screen illumination is measured partly by the brilliancy but particularly by the constancy of the light. Steady light is dependent upon steady current. GE compensarcs maintain the current at a set value, thus eliminating flickering or variations in intensity.

To maintain this constant screen illumination, however, it is necessary to raise or lower the amount of current delivered to the projection machine, on account of the varying densities of films. A colored film, for instance, will require much heavier current than the average, while a cartoon will require much less. With the GE compensarc, the current can be set at the proper rate before the film is started by the turning of a single knob on the panel.

**Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.**

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# Better Equipment

Conducted by E. T. KEYSER

## Atlanta's Metropolitan Is Artistically, Comfortably and Excellently Arranged

SIG SAMUELS' Metropolitan Theatre of Atlanta, is a truly patriotic American house, having chosen as its birthday the greatest of American holidays, July Fourth, on which it was thrown open to a large and appreciative audience.

As will be noted by the illustrations herewith, the house, while extremely beautiful, is severely plain both in its architectural and decorative schemes.

The prevailing tone of the latter is a pleasant neutral shade of cafe au lait, which lends itself most artistically in every change in hue of the indirect lighting system, which is one of the great features of the house.

So well thought out is the interior arrangement that from each of the seventeen hundred seats, with which the house is equipped, from the gallery, from the auditorium, and from the boxes, a perfect view of the screen is obtained by the patrons, and an entire absence of screen distortion is most noticeable.

The Metropolitan's entrance is on Broad street, and is finished in old gold. The lobby is finished in Tennessee marble and this stone is also utilized in the handsome stairways which lead to the mezzanine floor, and from thence to the balcony seats.

### *Aisles Generously Broad*

The aisles are noticeably generous in their breadth and are heavily carpeted, and the screen is curtained by and the proscenium arch hung with extremely beautiful curtains of green silk and velour.

No possible item that would tend toward the comfort of the patrons was overlooked in planning the Metropolitan. On the mezzanine floor is a homelike, comfortable, yet artistic arrangement of luxuriously upholstered divans and chairs, and, on the same floor is a ladies' parlor, exquisitively appointed and so pleasingly decorated that it is calculated to make the women patrons feel that of itself, it is worth the price of admission.

### *Patrons Made Comfortable*

Although the women have been most generously considered in the planning of the house, the men have not been in the least neglected. They have a smoking room all their own, which is located in the basement. One of the outstanding features of the house is the provision which has been made for telephonic service which is installed in both the women's and men's quarters, so that the house patrons may be assured of being able to keep in touch with both their social and business affairs while attending the performances.

In order to keep the temperature of the house at least twenty degrees below that recorded by the thermometers outside, a Typhoon system of ventilation has been installed. For psychological reasons, as Willard C. Paterson, the house manager, claims, there is also a full installation of ceiling electric fans.

The projection room installation was made by the Southern Theatre Equipment Company, of Atlanta, and consists of two type "E" Power's projectors.

Not only is the Metropolitan fireproof in construction, but by means of the sixteen carefully planned exists, which give on to both the Luckie and the Broad street sides, the entire house can be emptied of its patrons in less than two minutes should the emergency arise.

---

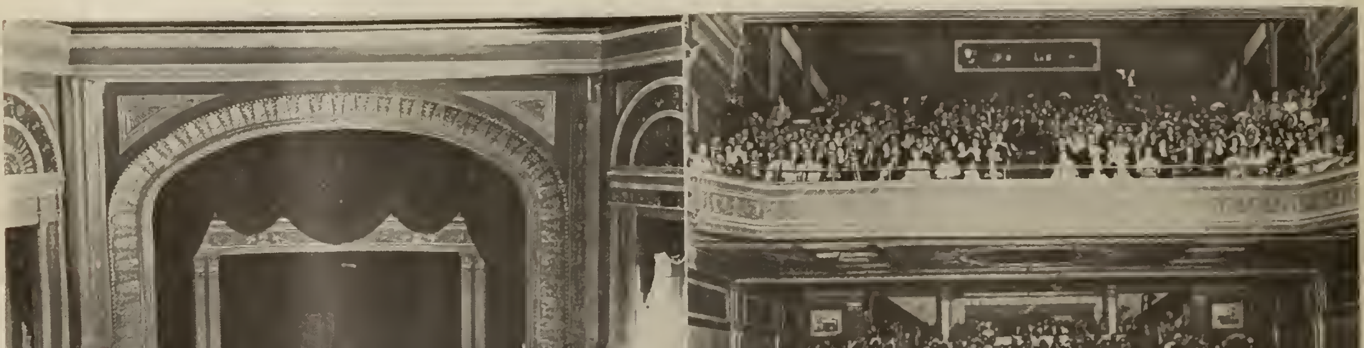
## How the Nicholas Power Company's New Sales Manager Won His Spurs

SOME years ago a gunsmith's apprentice, who had previously taken a brief technical course, decided that the United States was a good place for a boy to grow up and prosper. This boy was Axel Birkholm, who has just been appointed Sales Manager of the Nicholas Power Company, but before the boy grew to be a man, he enjoyed a variety of experiences which finally gave him a training which helped to fit him for the position which he now occupies.

After landing in this country Birkholm after holding various small positions decided that electricity would be about the right line for him. He took up a correspondence course, studied after working hours and in due time had acquired sufficient knowledge of the trade to enable him to work at it. A little later the idea occurred to him that it would be profitable and pleasant to be an electrical contractor so he bid for the contract to wire the Relay Theatre, Bass Point, Nahant, Mass.

### *From Operator to Projectionist*

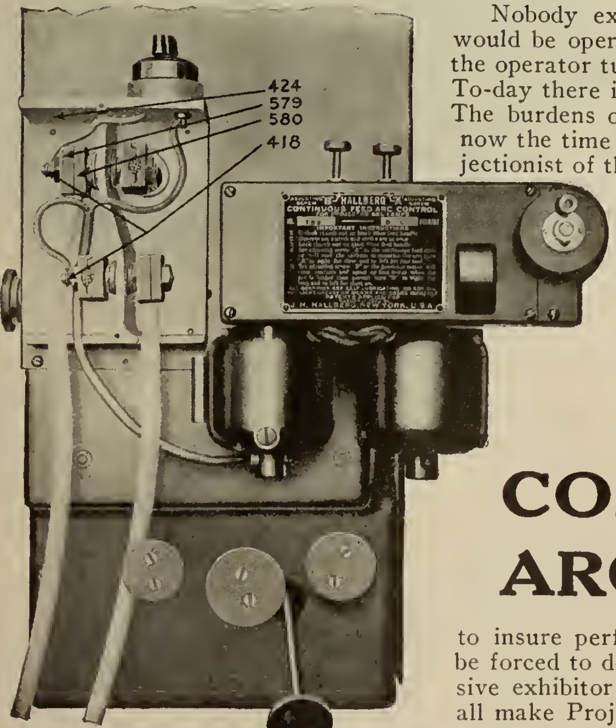
C. F. Sheafe, at that time a prominent theatre owner, was the proprietor of the Relay and also owned two other houses in Lynn, Mass. He took a fancy to young



METROPOLITAN THEATRE, ATLANTA
*At left, view of the stage, orchestra pit and boxes. At right, view of house from the stage, taken by flashlight on opening night.*

# MAKE YOUR PROJECTION AUTOMATIC

## By Installing *U-T-E* Equipment



Applied to Proctor Automatic Projector

Nobody expected in the early days that Motion Picture Projectors would be operated by an electric motor. Most exhibitors depended upon the operator turning the crank besides attending to all of his other duties. To-day there is no modern theatre operating with hand-driven projectors. The burdens of the projectionist have bcome greater year by year, and now the time has arrived when you, Mr. Exhibitor, must relieve your projectionist of the time required in feeding the carbons of the projector lamp. You do not hesitate to demand perfect projection. If the light becomes unsteady and the projection is interfered with, you blame the projectionist. Maybe some other work he had to do prevented him from feeding the carbons at the critical moment. Why not now take the bull by the horns and put in a set of

# HALLBERG
# CONTINUOUS FEED ARC CONTROLLERS

to insure perfectly steady light upon your screen? Some day you will be forced to do it, why not do it now and prove that you are the progressive exhibitor you claim to be? Hallberg Arc Controllers are made for all make Projectors and for all style Lamp Houses.

*Send specifications today.*

### HERE WE HAVE THE ONLY

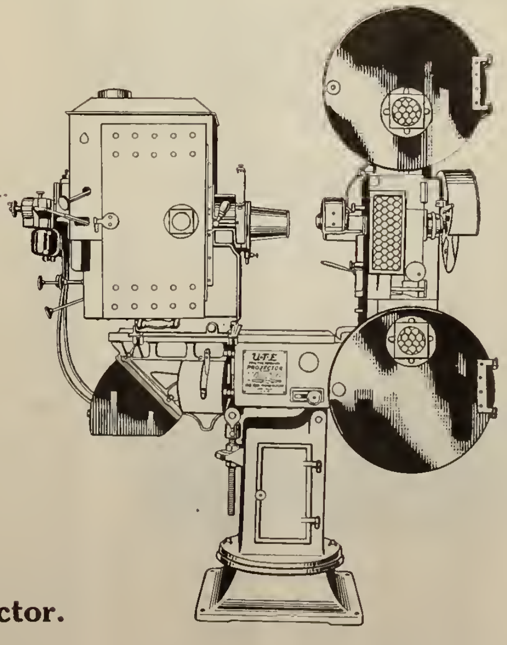
# FULL AUTOMATIC PROJECTOR

It has direct coupled Motor Drive.
It feeds its own carbons.
It indicates its own speed.
It stops when the film breaks.
It has direct coupled automatic constant tension take-up.
It has semi-automatic lubricating system.

## BUT

It has no belts—no chains—no friction slips!

**Post yourself on U. T. E. Proctor Automatic Projector.**



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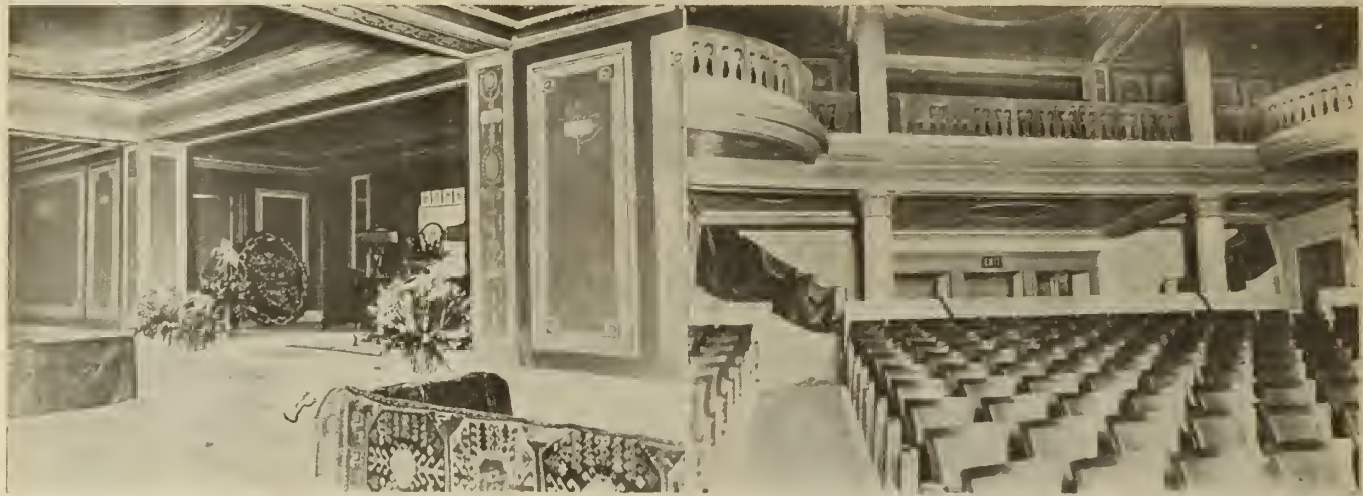


*METROPOLITAN THEATRE, ATLANTA*
*At left, stairs leading from mezzanine to sun parlor. At right, rear of auditorium floor with glimpse of promenade.*

Birkholm and asked him to take charge of the projection in his theatre. The only objection to accepting this offer was that Birkholm knew practically nothing about operating a motion picture machine. Managers of motion pictures. however, were not too particular about projection in those days and Sheafe expressed the opinion that whatever he lacked in technical knowledge he would make up in common sense. Sheafe's houses ran one reel to a show, which was the usual thing at that period, about 1906, and not infrequently Birkholm operated both houses in Lynn the same night. That sort of training eventually makes a mighty good projectionist out of a rather poor operator, and in time Birkholm obtained a knowledge of the business which has since been of great value to him.

### *Back to Denmark*

In 1908 Birkholm returned to Denmark for a short visit and on this trip visited motion picture houses in Denmark, Sweden, Norway, Germany, France and England. Motion picture houses at that time ran the films for twenty minutes, closed the doors during the performance and rigidly excluded patrons for the time being.

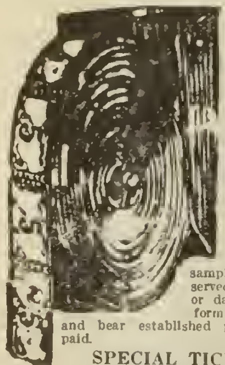
On one occasion while in Europe Birkholm heard the noise of a motion picture machine in operation and tracing the sound to a corner store found a motion picture theatre seating sixty-five in which they were using a Power's 4. This is a long way from the motion picture palace of to-day equipped with Power's high intensity arc lamp.

Returning from Europe in 1909 Birkholm again worked with Sheafe for a short period and then sought additional experience by working for a time with the General Electric Company on special motor tests. This training completed, he went to the Pastime, in Boston, and while in charge of projection at that house was employed by the Beacon Theatre Equipment Corporation to supervise the installation of the electrical and motion picture equipment in its new theatre which was one of the first of the modern picture palaces. Returning from a short trip to the Pacific Coast and Western Canada Birkholm was placed in full charge of the Beacon Theatre motion picture equipment and the projection equipment of other theatres owned by the Beacon Theatre Corporation.

### *Specialized on Projection*

In 1915 he commenced selling motion picture equipment supplies and eventually specialized on motion picture projectors. In this work he has been highly successful and as road representative, then special representative and finally Sales Manager of the Nicholas Power Company has made an enviable reputation for himself.

While Mr. Birkholm's success must be attributed to his long practical training as a projectionist, much credit must also be given to a pleasing personality which is responsible for a genuine popularity with exhibitors and projectionists. He belongs to I. A. T. S. E.



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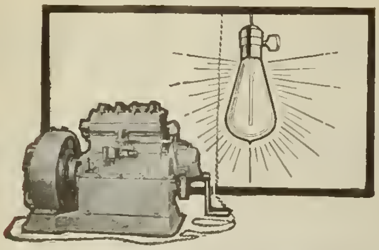

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## *Cherry Valley Theatre Is "Auto-Simplexized"*

That an automobile is a valuable asset to the equipment of salesmen in making sales is proven by the recent experience of Olan L. Hawk, who is touring the northeastern part of New York State in the interest of the Howells Cine Equipment Company, who have lately acquired this territory for the exclusive sale of the Simplex Projectors and allied accesories.

Hawk recently drove his car up to the front of the Star Theatre, Cherry Valley, N. Y., and interviewed Mrs. C. D. Winnie, the owner and manager of this cozy four-hundred seat house. Their conversation finally drifted to improving the projection and Hawk suggested a Simplex projector which Mrs. Winnie agreed might help but wanted to be shown.

Hawk jumped into his car and headed for the home of the Simplex where he obtained a projector, packed it into the car and returned to Cherry Valley a day later to make a demonstration that would verify his previous statements.

As to the outcome of the test, Hawk proudly shows Mrs. Winnie's check in full for the projector.

"Without my car, the demonstration would not have been possible without a lot of expense," said Hawk, and added "if you've got the goods, why not show them."

## *Craftsmen Laboratories To Make Tarzan Prints*

Arrangements have been perfected between Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation and Leonard Abrams, general manager of Craftsmen Film Laboratories, whereby the latter organization will handle the entire output of release prints for the latest Tarzan serial starring Elmo Lincoln.

The contract is said to involve the largest amount of positive film footage ever issued for a state right production. Ten million feet of the serial "Adventures of Tarzan" will be printed by the Craftsmen forces during the course of the next four months. An extra corps of laboratory workers has been engaged for this special purpose.

Special pains will be taken to furnish the various exhibitors and territorial distributors of this chapter play with release prints of the finest possible calibre. For use in connection with many of the night scenes in the serial a new blue tone and green tint, a recent discovery, will be used exclusively. In the coloring of the spectacular fire scenes in one of the episodes another recent invention will be used.

The special precautions taken with the laboratory work in connection with "Adventures of Tarzan" is in keeping with the effort made by the sponsors of this production to afford every possible insurance to the various state right buyers who have contracted for this serial.

## *Two Simplexes for Montana Theatre*

The Western Theatre Equipment Company, of Seattle, reports the installation of two Mazda equipped Simplexes in the new house of Harold Barrie at Winnett, Montana.

## *Shapiro Gets Contract For New Newark House*

The contract for the construction of the new picture theatre to be erected by H. H. Wellenbrink, at Bloomsfield avenue and Seymour street, Newark, N. J., has been awarded to M. Shapiro & Son, of 103 West Forty-sixth street, New York.

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FOR SALE: "Idle Wives" (7), "On Trial" (6), "After the Ball" (6), "The Whirl of Life" (6), "Where Are My Children?" (5), also "Adventnres of Jimmy Dale" (32), "The Liberator" (24), "The Demon's Shadow" (20). Also large variety of miscellaneous Features, Comedies, Serials, Educationals, Cartoons, etc. Guaranty Pictures Co., 130 West 46th St., New York.

## *Picture Theatres Projected*

ORANGE, CONN.—H. L. Reader, 137 State street, has plans by Brown & Von Beren, 185 Church street, New Haven, for one and two-story brick theatre and store building, 100 by 170 feet, to be erected at New street and Campbell avenue, to cost $100,000.

PENSACOLA, FLA.—Saenger Amusement Company, Inc., New Orleans, La., have plans by Charles G. Davis, 1401 Tulane avenue, New Orleans, La., for theatre and store building, ornamental terra cotta, metal doors, ventilators; wood, tile and concrete floors, vacuum steam heat, to cost about $250,000.

ALPA, ILL.—J. E. Epperson has purchased moving picture machine and will open moving picture house in near future.

BELLEVILLE, ILL.—C. E. Gump, East St. Louis, has been appointed manager new Lincoln Theatre.

SOUTH BEND, IND.—South Bend and Chicago capitalists are organizing company to convert exposition building at Springbrook Park into moving picture theatre. Address park manager, 1902 Lincoln Way, East.

DAVENPORT, IA.—Charles T. Kindt, 211 Perry apartments, has plans by John Eberson, 64 East Van Buren street, Chicago, to rebuild (fire damage) one-story brick and stone-trim theatre, 52 by 110 feet, to cost $75,000.

WICHITA, KANS.—Vaughn Construction Company, Omaha, has contract to erect Orpheum Theatre, to cost $600,000.

SOMERSET, KY.—Idle Hour Company has been organized with $10,000 capital by Howard Black and Phillip R. Sleadd. Plan to erect moving picture theatre.

DOWAGIAC, MICH.—Dyke Company has contract to erect theatre for Larkin Theatre Company, to cost $100,000. To be completed early in December.

WILDWOOD, N. J.—Henry Schwemmer, 219 Roberts avenue, contemplates erecting one-story frame moving picture theatre, 80 by 100 feet, at Montgomery and Ocean avenues, to cost $60,000.

ST. MARY'S, O.—Thomas Broad, owner Palm Hotel building, plans to convert the large pool room into moving picture theatre.

PORTLAND, ORE.—Claussen & Claussen, Macley Building, are preparing plans for theatre to be erected on Sandy Boulevard, with seating capacity of 750.

HAZLETON, PA.—Webb & Stauffer have plans by Hoffman, Henen Company, Finance Building, Philadelphia, for new front and interior alterations to one-story balcony brick theatre at 236-38 East Broad street.

LANSFORD, PA.—Panther Valley Amusement Company has plans by John T. Simpson, Essex Building, Newark, N. J., for two-story brick moving picture theatre and hall building 50 by 150 feet, to be erected at Coal and Patterson streets, to cost $100,000.

PERKASIE, PA.—Perkasie Fire Company No. 1 has plans by A. O. Martin, Hart Building, Doylestown, for one-story brick moving picture theatre, 41 by 120 feet, to cost $18,000.

PHILADELPHIA, PA.—M. Wax has purchased moving picture theatre at 2212 North Front street, 18 by 110 by 186 feet. Property is assessed at $50,000.

PITTSBURGH, PA.—Litt Brothers, Philadelphia, have leased Duquesne Theatre. About $200,000 will be expended in remodeling house.

YORK, PA.—John A. Jackson, 33 North Eighth street, Lebanon, has plans by Reinhard Dempwolf, Cassot Building, for four-story brick and stucco moving picture theatre, store and office building, 66 by 200 to be erected at Eighth and Spring streets.

NEILSVILLE, WIS.—William E. Tragsdorf has plans by Balche & Lippert Madison, for up-to-date moving picture theatre.

WATERLOO, IA.—Frank L. Suffern has leased Majestic Theatre to J. R. McKinlay.

WEBB CITY, MO.—Mystic Theatre at 21 South Main street, has reopened under management of J. D. Wineland.

AUSTIN, TEX.—Poole and Campbell are new owners Strand Theatre.

HOQUIAM, WASH.—Home Building Company has contract to construct commodious open-air theatre.

CHIPPEWA FALLS, WIS.—Eau Clair Theatre Company will take over Rex Theatre as soon as lease held by C. M. Waterbury expires.

DOVER, DEL.—Ideal Productions, Inc., has been organized with $750,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Classical Cinematograph Corporation has ben organized with $1,000,000 capital to conduct places of amusement.

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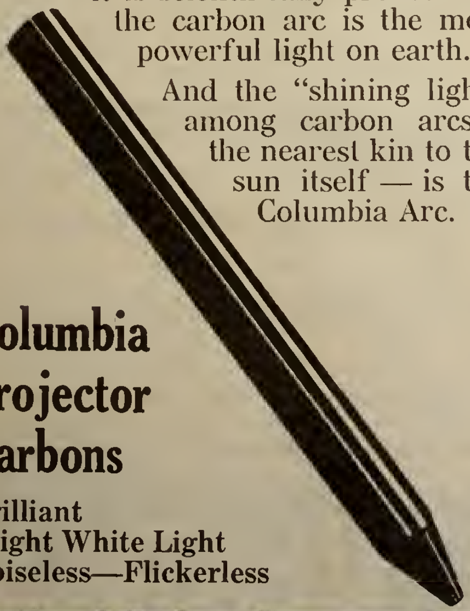

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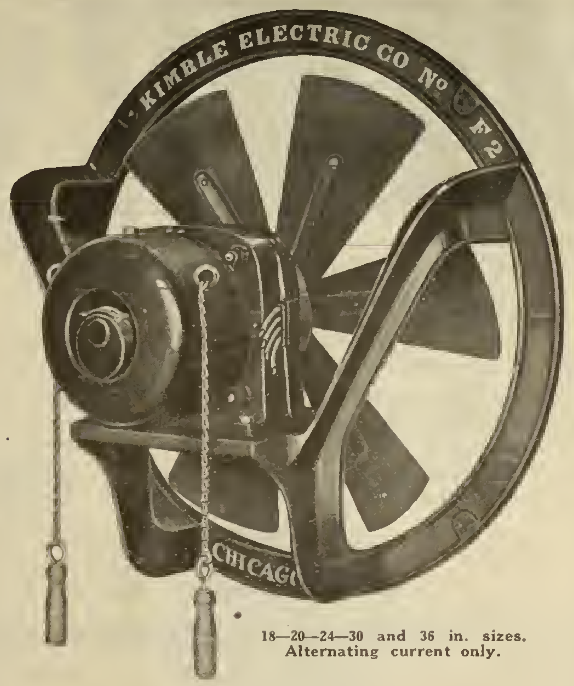

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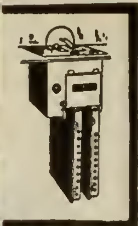

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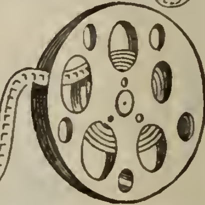

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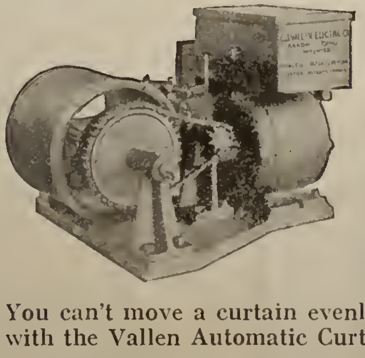

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**E. J. VALLEN ELECTRICAL COMPANY**
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# MOVING PICTURE WORLD

## VOLUME LI. JULY—AUGUST, 1921

## Index to Reviews and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending August 31, 1921, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review or consensus can be found. "R" stands for Reviews, which also include Advertising Aids; "C" for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Aesop's Fables (⅜ reel) (The Ants and the Grasshopper) (By Paul Terry) (Pathe)—R-338.
Aesop's Fables (⅜ reel) (Cats at Law) (By Paul Terry) (Pathe)—R-437.
Aesop's Fables (⅔ reel) (The Cat and the Canary) (By Paul Terry)—R-636.
Aesop's Fables (⅔ reel) (The Country Mouse and the City Mouse) (By Paul Terry) (Pathe)—R-732.
Aesop's Fables (⅔ reel) (The Fox and the Crow) (By Paul Terry) (Pathe)—R-729.
Aesop's Fables (⅔ reel) (The Goose that Laid the Golden Egg) (By Paul Terry) (Pathe)—R-116.
Aesop's Fables (⅜ reel) (The Donkey in the Lion's Skin) (By Paul Terry) (Pathe).
Aesop's Fables (⅔ reel) (Mice at War) (By Paul Terry) (Pathe).
Aesop's Fables (⅔ reel) (The Lioness and the Bugs) (By Paul Terry) (Pathe)—R-436.
Aesop'a Fables (⅔ reel) (Mice in Council) (By Paul Terry) (Pathe).
Aesop's Fables (⅔ reel) (The Rooster and the Eagle) (By Paul Terry) (Pathe).
After the Dough (2 reels) (Hallroom Comedy) Federated Exchanges—R-931.
After Your Own Heart (4244 feet) (Tom Mix—Star) (Geo. E. Marshall—Director) (Fox)—R-828. C-885.
Ain't Love Grand? (2 reel) (Sunshine Comedy—Fox)—R-338.
Alfalfa Love (2 reels) (Brownie Dog—Star) (Century-Universal).
All Aboard (1 reel) (Harold Lloyd—Star) (Reissue Pathe)—R-636.
American Aristocracy (Douglas Fairbanks—Star) Reissue Film Distributors League).
American Badger, The (1 reel) (Bill and Bob Series) (Pathe)—R-436.
Among Those Present (3 reels) (Harold Lloyd—Star) (Pathe)—R-439.
Analysis of Motion (1 reel) (National Non-Theatrical Motion Pictures)—R-338.
Appearances (4,410 feet) (Donald Crisp—Director) (Famous Players-Lasky)—R-112. C-395.
Applicant, The (2 reels) (Jimmy Aubrey—Star) (Vitagraph).
Ants and the Grasshopper (⅜ reel) (Cartoon Fable) (Pathe).
Art of Diving, The (1 reel) (Annette Kellerman—Star) (Educational)—R-116.
At the End of the World (Betty Compson—Star) From stage play by Ernest Klein) (Penrhyn Stanlaws—Director) (Paramount) Length, 5,729 feet.—R-927.
Assault and Flattery (1 reel) (Gayety Comedy-Educational)—R-439.
At the Ringside (1 reel) (Snub Pollard—Star) (Pathe)—R-440.
Avenging Arrow, The (No. 15—The Toll of the Desert) (Pathe Serial).
Awful Bull, An (1 reel) (Billy Fletcher—Star) (Star Comedy-Universal).

B

Back Yard, The (2 reels) (Jimmie Aubrey—Star) (Vitagraph).
Beach of Dreams (5,005 feet) (William Parke—Director) (Haworth Picture-Robertson-Cole)—R-Vol. 50. P-541. C-189.
Beating the Game (2 reels) (Hoot Gibson—Star) (Universal-Western).
Beautiful Gambler, The (4,458 feet) (Grace Darmond—Star) (William Worthington—Director) (Universal)—R-Vol. 50. P-641. C-189.
Behind Masks (4,147 feet) (Dorothy Dalton—Star) (Frank Reicher—Director) (Paramount)—R-340. C-395.
Bell Hop, The (2 reels) (Larry Semon—Star) (Vitagraph).
Beyond the Crossroads (6 reels) (Ora Carew—Star) (Pioneer).
Big Game (6 reela) (May Allison—Star) (Dallaa Fitzgerald—Director) (Metro)—R-829.
Big Town Ideas (4,200 feet) (Eileen Percy—Star) (Carl Harbaugh—Director) (Fox)—R-Vol. 50. P-749. C-189.
Big Town Round-Up, The (4,249 feet) (Tom Mix—Star) (Lynn F. Reynolds—Director) (Fox)—R-339. C-395.
Bike Bug, The (1 reel) (Rolin Comedy-Pathe) (Snub Pollard—Star)—R-338.
Black Ace, The (2 reels) (Edgar Jones—Star) (Pathe)—R-729.
Bliss (1 reel) (Harold Lloyd—Star) (Reissue-Pathe—R-437.
Blot, The (Lois Weber Production) (Lois Weber—Author) (F. B. Warren Corp) 7,118 feet—R-930.
Bonnie Briar Country, The (1 reel) (Educational)—R-438.
Both Barrels (2 reels) (Jack Perrin—Star) (Universal-Western).
Bride and Broom (2 reels) (Sun-Lite Comedy-Reelcraft)—R-732.
Bring Him In (5 reels) (Earle Williams—Star) (Vitagraph).
Broken Doll, A (4,594 feet) (Allan Dwan—Director) (Associated Producers)—R-Vol. 50. P-751. C-47.
Bronze Bell, The (5,507 feet) (Jamea W. Horne—Director) (Famous Players)—R-237. C-395.
Brownie's Little Venus (2 reela) (Brownie Dog—Star) (Century Comedy-Universal)—R-538.
Butterfly Girl, The (5 reels) (Marjorie Daw—Star) (John Gorman—Director) (Pathe)—R-Vol. 50. P-540. C-291.
By the Sad Sea Waves (Harold Lloyd Reissue—1 reel) (Pathe).

C

Cairo, In and Around (1 reel) (Kineto Review) (National Exchanges)—R-234.
Call a Cop (2 reels) (Mack Sennett Comedy-Associated Producers).
Call of Duty, The (2 reels) (Western-Universal)—R-538.
Camille (Nazimova—Star) (Metro).
Carnival (9 reels) (Harley Knowles—Director) (United Artists)—R-113. C-395.
Cat and the Canary (⅔ reel) (Cartoon Fable) (Pathe).
Cats at Law (⅜ reel) (Cartoon Fable) (Pathe).
Caterpillars, Strange (1 reel) (Kineto Reviey) (National Exchanges)—R-829.
Champ, The (1 reel) (Billy Fletcher—Star) (Star Comedy-Universal).
Charming Deceiver, The (5 reels) (Alice Calhoun—Star) (George L. Sargent—Director) (Vitagraph)—R-Vol. 49. P-994. C-493.
Chick, Chick (2 reels) (Mirth Comedy-Reelcraft)—R-634.
Chicken Hearted (1 reel) (Vanity Comedy-Educational)—R-831.
Children of Night (5,011 feet) (William Russell—Star) (Jack Dillon—Director) (Fox)—R-Vol. 50. P-845.
Child Thou Gavest Me, The (Stahl Production-First National).
Chili Romance, A (2 reels) (Hallroom Boys) (Federated Exchanges)—R-111.
City of Magic, The (2 reels) (National Non-Theatrical Fotion Pictures, Inc.)—R-338.
Clean-Up, The (2 reel Comedy) (Universal).
Cold Tea (1 reel) (Mutt and Jeff) (Fox).
Conquering Power, The (7 reels) (Rex Ingram—Director) (Metro)—R-339. C-493.
Conquest of Canaan, The (7 reels) (Thomas Meighan—Star) (R. William Nell—Director) (Paramount)—R-441. C-493.
Country Mouse and the City Mouse (⅔ reel) (Cartoon Fable) (Pathe).
Crazy to Marry (5 reels) (Roscoe Arbuckle—Star) (James Cruze—Director) (Paramount)—R-730. C-789.

D

Daily Life in Modern Jerusalem (1 reel) (Kineto Review) (National Exchanges)—R-436.
Danger Ahead (4,353 feet) (Mary Philbin—Star) (Rollin Sturgeon—Director) (Universal)—R-732. C-789.
Danger Man, The (2 reels) (Jack Perrin—Star) (Universal-Western).
Daughter of the Law, A (4,752 feet) (Carmel Myers—Star) (Jack Conway—Director) (Universal)—R-828. C--885.
Desert Hero, A (Roscoe Arbuckle—Star) (Famous Players) (2 parts).
Desperate Trails (4,577 feet) (Harry Carey—Star) (Jack Ford—Director) Universal)—R-115. C-291.
Devil's Passkey, The (7 reels) (Jewel-Universal).
Devotion (5,669 feet) (Hazel Dawn—Star) (Burton George—Director) (Associated Producers)—R-340. C-493.
Donkey in the Lion's Skin (⅔ reel Fable) (Pathe)—R-931.
Don't Call Me Little Girl (5 reels) (Mary Miles Minter—Star) (Joseph Henabery—Director) (Realart)—R-113. C-291.
Don't, Mary (2 reels) (Sun-Lite-Reelcraft).
Don't Neglect Your Wife (5,575 feet) (Wallace Worsley—Director) (Goldwyn)—R-Vol. 49. P 409. C-695.

E

Edgar's Feast Day (2 reels) (Goldwyn)—R-438.
Ever Since Eve (4,000 feet) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox)—R-732.
Experience (George Fitzmaurice—Director) (Paramount)—R-827.

F

Face of the World, The (5,700 feet) (Irvin V. Willat—Director) (Hodkinson)—R-538. C-589.
Fall Guy, The (2 reels) (Larry Semon—Star) (Vitagraph)—R-731.
Falling for Fanny (2 reels) (Eddie Barry and Helen Darling—Stars) (William Beaudine—Director) (Christie Comedy-Educational)—R-540.
Federated Screen Snapshots No. 2 (1 reel) (Federated Exchanges)—R-111.
Fighter, The (Conway Tearle—Star) (Henry Kolker—Director) (Selznick)—R-830.
The Fighting Breed (Snowy Baker—Star) (Wilfred Lucas — Director) Australian Production) (Aywon Film Corporation) R-930.
Fine Feathers (6 reels) (Fred Sittenham—Director) (Metro)—R-Vol. 50—P-847. C-493.
Flirt, The (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-436.
Foolish Matrons, The (6,544 feet) (Maurice Tourneur and Clarence L. Brown—Directors) (Associated Producers)—R-114. C-189.
Forgotten Woman, The (Pauline Starke—Star) (Pioneer).
Fox and the Crow, The (⅔ reel) (Cartoon Fable) (Pathe).
Friday, the Thirteenth (2 reels) (Hallroom Boys) (Federated Exchanges)—R-237.

G

Get Your Man (5,400 feet) (Buck Jones—Star) (George W. Hill—Director) (Fox)—R-Vol. 50 P-536. C-47.
Giants of Industry (1 reel) (Kineto Reviews) (National Exchanges)—R-730.
Girl From Nowhere, The (5 reels) (Elaine Hammerstein—Star) (George Archinbaud—Director) (Selznick)—R-539.
Girl in the Saddle, The (2 reels) (Eileen Sedgwick—Star) (Western-Universal).
Golden Snare, The (6 reels) (David M. Hartford—Director) (First National)—R-438. C-493.
Golem, The (6 reels) (Paul Wegener—Star) (Paul Wegener—Director) (Paramount)—R-116. C-291.
Golfing (2 reels) (Brownie—The Dog Star) (Century Comedy-Universal).
Good Woman, A (Gail Kane and J. Herbert Frank—Stars) (Pioneer).
Goose That Laid the Golden Egg, The (⅔ reel) (Cartoon Fable) (Pathe).
Great Moment, The (6,372 feet) (Gloria Swanson—Star) (Sam Wood—Director)—R-635. C-695.
Great Reward, The (Serial) (Francis Ford and Ella Hall—Stars) (National Exchanges)—R-Vol. 50. P-325.
Greater Profit, The (4,220 feet) (Edith Storey—Star) (William Worthington—Director) (Robertson-Cole)—R-115. C-695.
Greater Than Love (6 reels) (Louise Glaum—Star) (Fred Niblo—Director) (Associated Producers)—R-829. C-885.
Gun Fighter, The (Wm. S. Hart—Star) (Re-Issue-Film Distributors League).

### H

Heart to Let, A (5 reels) (Justine Johnstone—Star) (Edward Dillon—Director) (Realart)—R-636. C-695.

Hero Pro Tem (1 reel) (Gayety Comedy-Educational)—R-235.

Her Sturdy Oak (Wanda Hawley—Star) (Thomas N. Heffron—Director) (Realart)—R-828. C-885.

Highest Bidder, The (4,960 feet) (Madge Kennedy—Star) (Wallace Worsley—Director) (Goldwyn) —R-Vol. 49. P-879. C-201.

High Life (2 reels) (Harry Sweet—Star) (Century Comedy-Universal)—R-831.

His Unlucky Berth (1 reel-Star Comedy) (Universal).

Holy Smoke (2 reels) (Mermaid Comedy-Educational)—R-339.

Home Stuff (6 reels) (Viola Dana—Star) (Albert J. Kelley—Director) (Metro)—R-Vol. 50. P-747. C-47.

Home Talent (5 reels) (Mack Sennett—Director) (Associated Producers)—R-Vol. 50. P-752. C-189.

Hot Cakes (1 reel) (Aladdin Comedy-Reelcraft).

How She Lied (1 reel) (Vanity Comedy-Educational)—R-112.

Hurricane Hutch (1st and 2d Episodes) (Charles Hutchinson—Star) (George Seitz—Director) (Pathe)—R-635.

### I

I Do (2 reels) (Harold Lloyd—Star) (Associated Exhibitors)—R-636.

If Women Only Knew (Featured Cast) (Robertson-Cole) (5,549 feet)—C-885.

In Again (2 reels) (Harry Sweet—Star) (Century-Universal).

In Barcelona (1 reel) (Burton Holmes Travel-Famous Players)—R-831.

Indiscretion (6 reels) (Florence Reed—Star) (Pioneer).

In for Life (2 reel) (Viola Daniel and Jay Belasco—Stars) (Al Christie—Director) (Christie Comedy-Educational)—R-549.

Inner Chamber, The (6 reels) (Alice Joyce—Star) (Vitagraph).

In Shanghai and Macao (1 reel) (Burton Holmes Travel-Famous Players).

Is Life Worth Living? (5 reels) (Eugene O'Brien—Star) (Alan Crosland—Director) (Selznick)—R-541.

It Can Be Done (5 reels) (Earle Williams—Star) (David Smith—Director) (Vitagraph)—R-Bol. 49. P-991. C-395.

### J

The Jack Rider (Big Boy Williams—Star) (Charles R. Seeling—Director)—(Aywon Film Corporation)—R-932.

Journey's End, The (7,500 feet) (Hugo Ballin—Director) (Hodkinson)—R-113. C-589.

Judge Her Not (5 reels) (Pauline Curley and Jack Livingston—Stars) (Sunny West Films, Inc.-Harmony Film)—R-235.

Jungle Child (Dorothy Dalton—Star) (Re-Issue-Film Distributors League).

### K

Kazan (6,900 feet) (Eva Novak—Star) (Bertram Bracken—Director) (George H. Hamilton)—R-Vol. 50. P-85. C-189.

Kineto Review (1 reel) (Old New York) (Kineto Review) (National Exchanges)—R-541.

Kineto Review (1 reel) (Daily Life in Modern Jerusalem) (Kineto Review) (National Exchanges) —R-436.

Kineto Review (1 reel) (Giants of Industry) (Kineto Review) (National Exchanges)—R-730.

Kineto Review (1 reel) (Flies) (Kineto Review) (National Exchanges)—R-730.

Kineto Review (1 reel) (In and About Cairo) (Kineto Review) (National Exchanges)—R-234.

Kineto Review (1 reel) (Strange Caterpillars) (Kineto Review) (National Exchanges)—R-829.

Kineto Review (1 reel) (The Spirit Wrestlers) (Kineto Review) (National Exchanges)—R-634.

Kineto Review (1 reel) (Tribal Life in Palestine) (Kineto Review) (National Exchanges)—R-111.

Kineto Review 100 (1 reel) (National Exchanges) —R-929.

King Cole Comedies (1 reel each) (Bobby Burns—Star) (National Exchanges).

King, Queen, Joker (5,016 feet) (Sydney Chaplin—Star) (Sydney Chaplin—Director) (Famous Players)—R-Vol. 50. P-846. C-291.

Kiss in Time, A (4,351 feet) (Wanda Hawley—Star) (Thomas Heffron—Director) (Realart)—R-Vol. 50. P-846 C-291.

Kiss, The (4,488 feet) (Carmel Myers—Star) (Johnston McCully—Director) (Universal)—R-236. C-395.

### L

Land of Hope, The (4,964 feet) (Alice Brady—Star) (E. H. Griffith—Director) (Realart)—R-114. C-695.

Last Card, The (5,817 feet) (May Allison—Star) (Bayard Veiller—Director) (Metro)—R-Vol. 50. P-748. C-47.

Last Door, The (5 reels) (Eugene O'Brien—Star) (William P. S. Earle—Director) (Selznick)—R-Vol. 50. P-431. C-589.

Life's Darn Funny (Viola Dana—Star) (6 reels) (Dallas M. Fitzgerald—Director) (Metro)—R-634. C-695.

Liquid Gold (6 reels) (Guy Empey)—Star) (Pioneer)

Lion Liars (1 reel) (Aladdin Comedy-Reelcraft).

Lioness and the Bugs, The (⅔ reel) (Cartoon Fable) Pathe).

Little Italy (4,875 feet) (Alice Brady—Star) (George Terwilliger—Director) (Realart)—R-539. C-695.

Live and Let Live (5,900 feet) (Wm. Christy Cabanne—Director) (Robertson-Cole)—R-Vol. 50. P-537. C-47.

Live Wires (4,206 feet) (Edna Murphy and Johnnie Walker—Stars) (Edward Sedgwick—Director) (Fox)—R-235. C-589.

Lone Trapper, The (1 reel) (Non-Theatrical Motion Pictures, Inc.)—R-237.

Lotus Blossom, The (Lady Tsen Mei—Chinese Star) (National Exchanges).

Love Egg, The (2 reels) (Punch Comedy-Educational)—R-111.

Love's Outcast (2 reels) (Ben Turpin—Star) (Mack Sennett-Associated Producers)—R-720.

Lovetime (4,533 feet) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox)—R-439. C-589.

Lucky Carson (5 reels) Earle Williams—Star) (Vitagraph).

Luring Lips (4,263 feet) (Edith Roberts—Star) (King Baggot—Director) (Universal)—R-539. C-589.

### M

Maid of the West (4,198 feet) (Eileen Percy—Star) (Philo McCullough—Director) (Fox)—R-540. C-589.

Manhattan Madness (Douglas Fairbanks—Star) (Re-Issue-Film Distributors League).

Man Trackers (4,329 feet) (Edward Kull—Director) (Universal)—R-437. C-493.

Man Who, The (6 reels) (Bert Lytell—Star) (Maxwell Karger—Director) (Metro)—R-438. C-589.

Man Who Woke Up, The (2 reels) (Hoot Gibson—Star) (Universal).

March Hare, The (4,431 feet) (Bebe Daniels—Star) (Major Maurice Campbell—Director) (Realart) —R-538. C-695.

Market of Vain Desire (H. B. Warner—Star) (Re-Issue-Film Distributors League).

Mask, The (7 reels) (Jack Holt and Hedda Nova—Stars) (Bertram Bracken—Director) (Export and Impot Film Co.)—R-Vol. 50-91. C-695.

Match Breaker, The (6 reels) (Viola Dana—Star) (Metro).

Mayor of Misery, The (Edgar Jones) (2 reels) (Pathe).

Matrimonial Webb, The (5 reels) (Alice Calhoun—Star) (Vitagraph).

Mice in Council (⅔ reel) (Cartoon Fable) (Pathe).

Mice at War (⅔ reel Cartoon) (Pathe)—R-929.

Midnight Bell, A (6,140 feet) (Charles Ray—Star) (Charles Ray—Director) (First National)—R-831. C-885.

Midnight Patrol, The (5 reels) (Irvin V. Willat—Director) (Selznick)—R-441.

Model Made, A (1 reel-Star Comedy) (Universal).

Modern Miracles (2 reels) (International Non-Theatrical Pictures, Inc.)—R-440.

Money Maniac, The (5,000 feet) (Leonce Perret—Director) (Pathe)—R-540. C-695.

Monkey Movie Star, A (Joe Martin—Star) (Universal).

Moonlight and Honeysuckle (Mary Miles Minter—Star) (Joseph Henabery—Director) (Realart)—R-830. C-885.

Moral Fibre (5 reels) (Corinne Griffith—Star) (Vitagraph).

Mother o' Mine (7 reels) (Fred Niblo—Director) (Associated Producers)—R-Vol. 50. P-747. C-47.

Mother's Lamb (2 reels) (Sun-Lite-Reelcraft).

Mountain Lion, The (Bob and Bill Series-1 reel) (Pathe)—R-930.

Move On (Harold Lloyd Reissue-1 reel (Pathe).

Movie Chat No. 9 (1 reel) (Kineto)—R-932.

Movie Chats No. 17 (1 reel) (Kineto Company)—R-338.

Movie Chats No. 46 (1 reel-Kineto Company)—R-Vol. 50-848.

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Movie Chats No. 51 (1 reel-Kineto Company)—R-111.

Movie Chats No. 52 (1 reel-Kineto Company)—R-338.

Movie Chats No. 55 (1 reel-Kineto Company)—R-729.

Movie Chats No. 61 (1 reel-Kineto Company)—R-829.

Movie Trail, The (2 reels) (Hoot Gibson—Star) (Universal).

Music in the Air (1 reel) (Chester Outing-Educational)—R-830.

Mysterious Stranger, The (2 reels) (Jimmie Aubrey —Star) (Vitagraph).

Mystery Mind, The (15 Episodes) (Serial) (Pioneer).

Mystery Road, The (4,965 feet) (David Powell—Star) (David Powell—Director) (Famous Players-Lasky) R-635. C-695.

Mystic M, The (1 reel) (Star Comedy—Universal).

### N

Name the Day (Pollard) (1 reel) (Pathe)—R-931.

Ninety Days of Life (1 reel) (Vanity Comedy-Educational)—R-439.

Nobody (6,396 feet) (Jewell Carmen—Star) (Roland West—Director) (First National)—R-636. C-695.

Nobody's Kid (5 reels) (Mae Marsh—Star) (Robertson-Cole)—R-Vol. 50-322. C-695.

Northern Trail (2 reels) (Selig-Rork-Educational). —R-48. R-111.

No Stop-Over (1 reel) (Snub Pollard—Star) (Pathe) —R-436.

Nothing Like It (2 reels) (Dorothy Devore and Eddie Barry—Stars) (Al Christie—Director) Christie Comedy-Educational)—R-540.

Nuisance, The (2 reels) (Jimmie Aubrey—Star) (Vitagraph).

### O

Oh, Buddy! (2 reels) (Neal Burns and Bera Steadman—Stars) William Beaudine—Director) (Christie Comedy-Educational)—R-540.

Old Nest, The (8,021 feet) (Rupert Hughes—Author) (Reginald Barker—Director) (Goldwyn) —R-234. C-493.

Old New York (1 reel) (Kineto Review) (National Exchanges)—R-541.

On Account (2 reels) (Century Comedy-Universal).

Once To Every Woman (6 reels) (Dorothy Phillips —Star) (Universal).

One A Minute (4,510 feet) (Douglas MacLean—Star) (Jack Nelson—Director) (Paramount—R-Vol. 50-746. C-189.

One Wild Week (Bebe Daniels) (Realart)

On the Trail (2 reels) (Irving Cummings—Star) (Producers Security Corp.)—R-438.

Opened Shutters (Edith Robert—Star) (William Worthington—Director) (Universal) (4,534 feet) —R-931.

Outlaw of the Wilderness, The (1 reel) (National Non-Theatrical Motion Pictures, Inc.)—R-237.

Over the Wire (6 reels) (Alice Lake—Star) (Wesley Ruggles—Director) (Metro)—R-116. C-493.

### P

Palestine, Tribal Life in (1 reel) (Kineto Review) (National Exchanges)—R-111.

Passing Thru (Douglas MacLean) (Famous Players).

Pathe Review No. 110 (1 reel) (Pathe)—R-111.

Pathe Review No. 111 (1 reel) (Pathe)—R-338.

Pathe Review No. 112 (1 reel) (Pathe)—R-438.

Pathe Review No. 113 (1 reel) (Pathe)—R-436.

Pathe Review No. 114 (1 reel) (Pathe)—R-541.

Pathe Review No. 115 (1 reel) (Pathe)—R-732.

Pathe Review No. 116 (1 reel) (Pathe)—R-729.

Pathe Review No. 118 (1 reel)—R-932.

Pathe Screen Studies (1 reel each) (Pathe)—R-338.

Peaceful Alley (2 reels) (Monte Banks) (Federated Exchanges)—R-830.

Peeps into the Future (2 reels) (Pioneer).

Perjury (William Farnum—Star) (Harry Millarde —Director) (William Fox) (8,372 feet)—R-932.

Pilgrims of the Night (5,772 feet) (Edward Sloman —Director) (Associated Producers)—(R-831. C-885.

Play Ball (1 reel) (Sketchograph-Educational)—R-540.

Policeman and the Baby, The (2 reels) (Selig-Rork-Educational)—R-48. R-111.

Poultry Farming (1 reel) (Charles Urban)—R-339.

Princess of New York, The (6,000 feet) (Donald Crisp—Director) (Famous Players).

Private Scandal, A (5 reels) (May McAvoy—Star) (Chester Franklin—Director) (Realart)—R-Vol. 50-847. C-291.

### R

Rainbow, The (5 reels) (Alice Calhoun—Star) (Vitagraph).

Rainbow Island (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-729.

Range Rivals (2 reels) (Western) (Universal).

Ready to Serve (2 reels) (Chester Comeedy-Educational)—R-338.

Reckless Sex, The (2 reels) (Christie Comedy-Educational)—R-338.

Remorseless Love (5 reels) (Elaine Hammerstein—Star) (Ralph Ince—Director) (Selznick)—R-827.

Ridin' Romeo, A (4,700 feet) (Tom Mix—Star) (George E. Marshall—Director) (Fox)—R-Vol. 50-640. C-291.

Riot, The (2 reels) (Jimmy Aubrey—Star) (Vitagraph).

Road to London, The (4,713 feet) (Bryant Washburn—Star) (Eugene Mullin—Director) (Associated Exhibitors)—R-Vol. 50. P-642. C-47.

Robinson Crusoe, Ltd. (2 reels) (Mermaid-Educational)—R-111. R-929.

Rooster and the Eagle, The (⅜ reel) (Cartoon Fable) (Pathe).

### S

Salvation Nell (6,384 feet) (Pauline Starke—Star) (Kenneth Webb—Director) (Whitman Bennett-First National)—R-234. C-395.

Scream Street (1 reel) (Aladdin Comedy-Reelcraft).

Screen Snapshots No. 4 (1 reel) (Federated Exchanges)—R-436.

Secret of Butte Ridge (Tom Santschi) (2 reels) (Pathe)—R-931.

Secret of the Hills, The (5 reels) (Antonio Moreno —Star) (Vitagraph).

See My Lawyer (6 reels) (T. Roy Barnes—Star) (Al E. Christie—Director) (Robertson-Cole)—R-Vol. 50. P-322. C-291.

Shadows of the Past (Hedda Nova—Star) (National Exchanges).

Shadow of Suspicion, The (2 reels) (Eileen Sedgwick—Star) (Western-Universal).

Shame (8,322 feet) (Emmett J. Flynn—Director) (Fox)—R-731. C-789.

Shams of Society (6 reels) (Robertson-Cole).

Shanghai and Macao (1 reel) (Paramount-Burton Holmes)—R-932.

Sheriff of Hope Eternal, The (4,380 feet) (Jack Hoxie—Star) (Ben Wilson—Director) (Arrow) —R-115.
Short Skirts (4,330 feet) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal)—R-340. C-395.
Sign on the Door, The (7,100 feet) (Norma Talmadge—Star) (Herbert Brenon—Director) (First National)—R-541. C-789.
Silver Car, The (6 reels) (Earle Williams—Star) (David Smith—Director) (Vitagraph)—R-Vol. 50. P-541. C-47.
Single Track, The (5 reels) (Corinne Griffith—Star) (Vitagraph).
Singing River (5 reels) (William Russell—Star) (Charles Giblyn—Director) (Fox)—R-731.
Skylark, The (1 reel) (Star Comedy-Universal).
Sky Ranger, The (No. 9—The House on the Roof) (Pathe Serial).
Sky Ranger, The (No. 10—Trapped) (Pathe Serial).
Sky Ranger, The (No. 11—The Seething Pool) (Pathe Serial).
Sky Ranger, The (No. 12—The Whirling Menace) (Pathe Serial).
Sky Ranger, The (No. 13—At the Last Minute) (Pathe Serial).
Sky Ranger, The (No. 14—Liquid Fire) (Pathe Serial).
Sky Ranger, The (No. 15—The Last Raid) (Pathe Serial).
Smart Alec, The (2 reels) (Harry Sweet—Star) (Century Comedy-Universal).
Snookey's Blue Monday (2 reels) (Snookey, the Humanzee—Star) (Chester Comedy-Educational)—R-541.
Snookey's Twin Troubles (2 reels) (Snookey—Star) (Chester Comedy-Federated Exchanges)—R-830.
Snookey's Wild Oats (2 reels) (Snookey—Star) (Chester Comedy-Educational)—R-112.
Solomon's Temple (1 reel) (Burton Holmes Travel Picture-Famous Players).
Son of Wallingford, The (Vitagraph).
Spirit of '76, The (Robert Goldstein—Director) (All American Film Co.)—R-634.
Spirit Wrestlers, The (1 reel) (Kineto Review) (National Exchanges)—R-634.
Spanish Holidays (1 reel) (Burton Holmes-Famous Players).
Spot Cash (1 reel) (Snub Pollard—Star) (Pathe)—R-729.
Standing Pat (1 reel) (Gayety Comedy-Educational) —R-540.
Sting of the Lash (6 reels) (Pauline Frederick—Star) (Robertson-Cole) (5,485 feet)—R-931.
Stop Kidding (Eddie Boland) (Pathe).
Straight from the Shoulder (5,527 feet) (Buck Jones—Star) (Bernard Durning—Director) (Fox)—R-112. C-395.
Such a Little Queen (4,942 feet) (Constance Binney —Star) (George Fawcett—Director) (Realart) —R-236. C-589.
Sun Comedies (Edna Shipman and John Junior—Stars) (National Exchanges).
Swat the Fly (1 reel) (Kineto Review) (National Exchanges)—R-730.
Sweet Daddy (2 reels) (Mirth Comedy-Reelcraft)—R-541.

T

Teaching the Teacher (1 reel) (Snub Pollard—Star) (Pathe)—R-730.
Their Mutual Child (6 reels) (Margarita Fisher—Star) (American Film Co.)
Third Class Male, The (2 reels) (Charles Dorety—Star) (Century Comedy-Universal).
Three Wise Boobs (2 reels) (Brownie-Dog—Star) (Century Comedy-Universal).
Thunderclap (6,746 feet) (Richard Stanton—Director) (Fox)—R-730. C-885.
Thunder Island (4,279 feet) (Edith Roberts—Star) (Norman Dawn—Director) (Universal)—R-Vol. 50. P-845. C-189.
Tip, The (1 reel) (Harold Lloyd—Star) (Re-Issue-Pathe).
To a Finish (Buck Jones—Star) (Bernard Durning —Director) (William Fox)—R-929.
Toledo and Segovia (1 reel) (Burton Holmes Travel Picture-Famous Players).
Tony Sarg's Almanac No. 3 (Why They Love Cave Men) (Paramount)—R-111.
Toonerville Trolley, The (2 reels) (The Skipper's Narrow Escape) (First National)—R-338.
Toonerville Trolley )2 reels) (Toonerville's Fire Brigade) (First National)—R-830.
Too Wise Wives (5,164 feet) (Lois Weber—Director) (Famous Players)—R. Vol. 50-430. C-395.
Tourist, The (2 reels) (Jimmie Aubrey—Star) (Vitagraph).
Tradition (6 reels) (Sonora Pictures)—R-441.
Trip to Paradise, A (6 reels) (Bert Lytell—Star) (Metro).
Truant Husband, The (Rockett-Hodkinson).
Twelve Hours to Live (1 reel) (Star Comedy) (Universal).
Twice Born Woman (7 reels) (Malcolm Strauss—Director) (Sonora Pictures)—R-235. C-789.

U

Unwilling Hero, An (4,759 feet) (Will Rogers—Star) (Clarence G. Badger—Director) (Goldwyn)—R-440. C-789.

V

Vacation (2 reels) (Mirth Comedy-Reelcraft).
Valley of Rogues, The (2 reels) (Jack Perrin—Star) (Western-Universal).
Virgin Paradise, A (9,000 feet) (Pearl White—Star) (J. Searle Dawley—Director) (Fox)—R-729. C-885.

W

Washed Out (1 reel) (Aladdin Comedy-Reelcraft).
Wealth (5,131 feet) (Ethel Clayton—Star) (William D. Taylor—Director) (Paramount)—R-237. C-789.
We Should Worry (2 reels) (Hallroom Boys) (Federated Exchanges)—R-436.
Wedding Bells (Constance Talmadge—Star) (from stage play by Salisbury Field) (Chet Withey —Director) (First National)—R-930.
Wet Gold (6 reels) (Ralph Ince—Star) (Ralph Ince —Director) (Goldwyn)—R-439.
What A Whopper (1 reel) (Snub Pollard—Star) (Pathe)—R-732.
Where Lights Are Low (6 reels) (Sessue Hayakawa —Star) (Colin Campbell—Director) (Robertson-Cole)—R-236. C-789.
While New York Snores (1 reel) (Billy Fletcher——Star) (Star Comedy-Universal).
Whiz-Bang, The (2 reels) (Bud Jameson—Star) (Century Comedy-Universal).
Who Am I? (4,800 feet) (Henry Kolker—Director) (Selznick)—R-440.
Wife's Awakening, A (6 reels) (Robertson-Cole).
Wild and Willy (1 reel) (Gayety Comedy-Educational)—R-732.
Without Benefit of Clergy (5,200 feet) (James Young, Director) (Pathe)—R-114. C-291.

Y

Yellow Arm, The (Juanita Hansen—Star) (No. 4—At Bay) (Pathe Serial).
Yellow Arm, The (Juanita Hansen—Star) (No. 5—Danger Ahead) (Pathe).
Yellow Arm, The (Juanita Hansen—Star) (No. 6—The Nest of Knaves) (Pathe).
Yellow Arm, The (Juanita Hansen—Star) (No. 7—The Dead of Night) (Pathe).
Yellow Arm, The (Juanita Hansen—Star) (No. 8—Smuggled Aboard) (Pathe).
Yellow Arm, The (Juanita Hansen—Star) (No. 9—The Kindog of Deceit) (Pathe).
Yellow Arm, The (Juanita Hansen—Star) (No. 10—The Water Peril) (Pathe).
Yellow Arm, The (Juanita Hansen—Star) (No. 11—Pawns of Power) (Pathe).
You're Next (1 reel) (Snub Pollard—Star) (Rolin Comedy-Pathe)—R-111.

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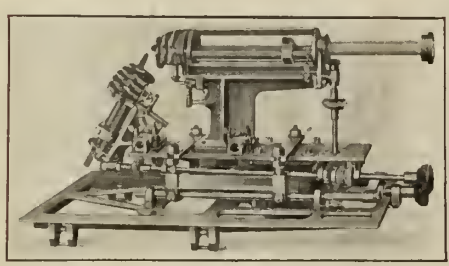

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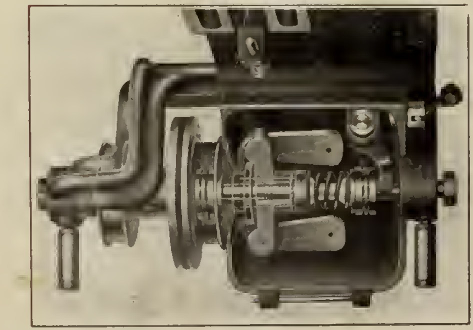

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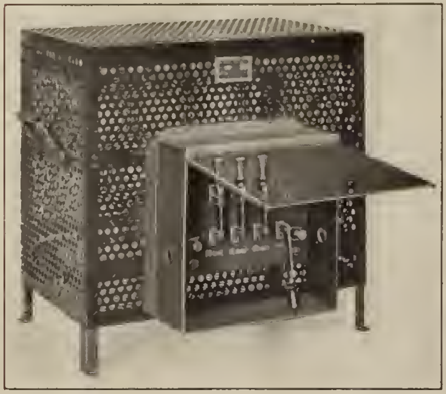

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